

BOND!

Entertainment
WEEKLY

OCT. 30, 2015 • #1387

TOP SECRET INTEL ON *SPECTRE*

THE LEAKED
SCRIPT!
A BLOODY
FISTFIGHT!
A CRANKY
STAR!
AND
IS THE NEW
VILLAIN
REALLY...?
(SEE P. 20)

PLUS:
AZIZ ANSARI
IS A SERIAL
DATER!
(ON HIS NEW
SHOW, THAT IS)

**STAR
WARS**
TRAILER DECODED
OUR OCD GUIDE
TO THE FINAL
PREVIEW

**HAPPY
GILMORE
NEWS!**
BEHIND THE
BELOVED
SHOW'S
REVIVAL*

DANIEL CRAIG
AS JAMES BOND

*JUST TO BE CLEAR, WE'RE NOT TALKING
ABOUT THE ADAM SANDLER MOVIE



ALL NEW NOV 2
MONDAYS 10/9c

TM & © 2015 Turner Entertainment Networks, Inc. A Time Warner Company. All Rights Reserved.

A promotional poster for the TV series 'Legends'. It features a close-up of actor Sean Bean wearing a dark suit and sunglasses, looking out of a window. The reflection on the glass shows a historical protest scene with people holding flags and signs. The overall color palette is cool, with blues and greys.

THE FUTURE IS A REFLECTION OF THE PAST

STARRING SEAN BEAN

LEGENDS



VIVA BERTOLLI



BRING TUSCANY TO YOUR TABLE



VIVA Bertolli Riserva® Sauce with Balsamic Vinegar & Caramelized Onions. Chicken becomes a culinary Tuscan taste experience with cask-aged balsamic vinegar paired with the delicacy of caramelized onions. Experience the unique taste of our Bertolli Riserva Collection of sauces. For inspiration and recipes, like us on Facebook or visit VivaBertolli.com

THE
TOP 10 THINGS
WE LOVE
THIS WEEK

The Must List

▼ Yara Shahidi, Marcus Scribner, Anthony Anderson, Tracee Ellis Ross, Marsai Martin, and Miles Brown



1

TV
BLACK-ISH

• The unapologetic, hilarious series has had no trouble pushing the envelope further in its second season, tackling issues like gun control and the N-word, not to mention the advantages of living in a “good candy neighborhood.” (ABC, Wednesdays, 9:30 p.m.)

2
→3
→4
→5
→

2

MUSIC "USED TO LOVE YOU," Gwen Stefani

• The recently separated superstar mourns her marriage gone sour on a stark, affecting ballad full of lovely devastation (sample lyric: "You go, I'll stay/You can keep all the memories").

3

COMICS STAR WARS VOL. 1, by Jason Aaron and John Cassaday

• This first collected edition of the *Star Wars* universe since Marvel, Disney, and Lucas became one follows Luke, Han, and Leia after the fallout of *A New Hope* and hurtles toward the conflicts in *Empire*.

4

GAMES YOSHI'S WOOLLY WORLD

• Mario's dinosaur pal returns in a hand-woven world that looks like Etsy exploded on your screen. And the Yarn Yoshi amiibo that comes with it is unbearably cuddly, too.

5

TV PLEASE LIKE ME

• The Australian coming-of-age sitcom about awkward twenty-something Josh (Josh Thomas) returns as delightful as ever in its third season. (*Pivot, Fridays, 10 p.m.*)

A M E R I C A N F I L M I N S T I T U T E



AFI FEST

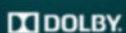
PRESENTED BY



Audi

FOR CINEPHILES AND MOVIE FANS
AMERICAN INDEPENDENTS
WORLD PREMIERE GALAS
THE BEST OF GLOBAL CINEMA
IN THE HEART OF HOLLYWOOD

AFI.com



Hollywood
& Highland



The story begins here
Los Angeles Times

VIZIO

WSJ

The Must List



6 MOVIES BRIDGE OF SPIES

• In Steven Spielberg's thought-provoking thriller, Tom Hanks gives one of his best performances in years as an insurance lawyer entrusted with negotiating a Cold War prisoner exchange. (PG-13)

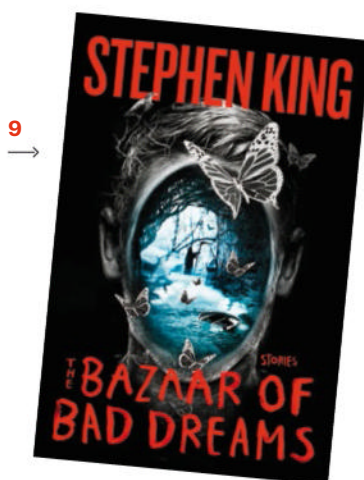
7 MUSIC DIVERS, Joanna Newsom

• With lyrics lush enough to make an English professor swoon, the singer-songwriter's first album in five years features equally dense and beautiful orchestrations.



8 TV CRAZY EX-GIRLFRIEND

• Rebecca (Rachel Bloom) may be in over her head with her plan to win back a former flame, but the musically talented heroine is endlessly watchable and ridiculously charming. (*The CW*, Mondays, 8 p.m.)



9 BOOKS THE BAZAAR OF BAD DREAMS, by Stephen King

• The story collection is bursting with classic King terror, but what we love most are the thoughtful introductions he gives to each tale that explain what was going on in his life as he wrote it.



10 MUSIC SOUNDS GOOD FEELS GOOD, 5 Seconds of Summer

• The Aussie pop-punk brats grow up just enough on their second album with a more aggressive sonic approach and some lyrical twists that don't sacrifice their knack for electrifying tween-approved shout-alongs.

FROM THE CREATORS OF THE EVIL DEAD COMES A NEW STARZ ORIGINAL SERIES

ASH VS EVIL DEAD



GROOVY

OCT 31 SAT 9P **starz**

If you see an animal being treated cruelly, report it
to authorities. People who abuse animals
often move on to abusing their fellow humans.

ELI ROTH
FOR *PETA*

**REPORT
ANIMAL
ABUSE
IMMEDIATELY!**

SOMEONE'S LIFE MAY DEPEND ON IT.



Contents

FEATURES

18

Female Stars Fight Back

The conversation about gender inequality in Hollywood has reached a fever pitch, and the message is loud and clear: Enough is enough.

BY MELISSA MAERZ

20

Spectre of Death ▶

A leaked script, an injured star, and a major franchise at the point of no return. Inside the most dangerous James Bond movie ever made.

BY CHRIS LEE

30

12 Under 12

Meet your new class of cute Hollywood kids, ranked by their wow-worthy portrayals.

BY DEVAN COGGAN,
SHIRLEY LI,
JOE McGOVERN,
MARC SNETIKER, AND
NINA TERRERO

32

Evil Unleashed

Bruce Campbell, Sam Raimi, and Lucy Lawless talk about bringing a beloved franchise back from the grave with *Ash vs Evil Dead*.

BY DALTON ROSS

36

A Room of Her Own

After 17 years as an actress—at age 26—Brie Larson delivers a piercing, indelible performance that has thrust her to the front of the Oscar race.

BY JOE McGOVERN

38

Aziz Ansari's About-Face

The comedian gets real—and also a little dark—with his new Netflix series.

BY RAY RAHMAN

NEWS AND COLUMNS

3

The Must List

10

Sound Bites

12

News & Notes

Will *Gilmore Girls* be back?; *Star Wars* secrets decoded...

68

The Bullseye

REVIEWS

42

Movies

50

TV

60

Music

64

Books

ON THE COVER

Daniel Craig photographed exclusively for EW by Rankin on July 5, 2015, in Iver Heath, England

Léa Seydoux, Daniel Craig, and Monica Bellucci photographed exclusively for EW by Rankin on July 5, 2015, in Iver Heath, England

THE WEEK'S
BEST

Sound Bites



TWEET OF THE WEEK

Wow I just learned the hard way that McDonald's doesn't serve fries before 1030? Looks like we have another battle to fight, team.
@ChrissyTeigen

"Hello. My name is Mr. R.L. Stine. Every story ever told can be broken down into three parts. The beginning. The middle. And the twist."

—R.L. Stine (Jack Black), talking to a classroom full of children, in *Goosebumps*

"What can I say? Chicks dig me."

—Dean (Jensen Ackles), holding a cooing baby girl, on *Supernatural*

"Okay, which one of these dresses says, 'I'm terribly sorry your heartless autocrat husband is finally dead?'"

—Secretary McCord (Téa Leoni), trying to find the appropriate attire for Russian president Ostrov's funeral, on *Madam Secretary*

"'Task force' sounds like some sort of body spray for hot dudes."

—Gina (Chelsea Peretti), on Wuntch's (Kyra Sedgwick) plan to change the name task force because research suggests it's too "aggressive," on *Brooklyn Nine-Nine*

"I guess the pony's smarter than the pirate."

—Rumplestiltskin (Robert Carlyle), when Captain Hook's horse shies away from newly dark Emma (Jennifer Morrison), on *Once Upon a Time*

"I don't have a Super PAC. I don't even have a backpack."

—Larry David as Bernie Sanders on *Saturday Night Live*

"Yesterday, *Esquire* named *Game of Thrones* actress Emilia Clarke the 'Sexiest Woman Alive' for 2015. Of course, as a *Game of Thrones* actress, she's just thrilled to be named 'Alive.'"

—Jimmy Fallon on *The Tonight Show*

TEIGEN: JASON LAYERS/FILMMAGIC; GETTY IMAGES; BLACK: HOPPER STONE; CARLYLE: BOB DAMICO/ABC; ACKLES: CAROL SEGAU/THE CW; LEONI: BARBARA NITTE/CBS; DAVID: DANA EDLSON/NBC; PERETTI: SCOTT SCHAFER/FOX; FALLON: DOUGLAS GORENSTEIN/NBC

FROM THE EDITORS OF
MONEY MAGAZINE

Where should my kid go to college?

Get the answers with the *MONEY College Planner*™.



The right school. The right price. The best value.

Value-focused
rankings

Customizable search
of 700+ schools

One-on-one
expert advice

Financial
tools

For \$24.95 a year, the *MONEY College Planner*™ will help you find the schools that your child will love and your finances can handle. Stress averted.

Visit money.com/collegeplanning to learn more.

Powered by
UNIGO
Go. Find. You.



News+Notes



Gilmore and More!

Rory! Lorelai! Luke? How the *Gilmore Girls* revival came to be—and why fans might finally get the ending the show deserved. By Lynette Rice



▲ Amy Sherman-Palladino, Lauren Graham, and Alexis Bledel at the ATX Television Festival in June; (opposite page) Graham and Bledel photographed for EW's 2010 Reunions issue



LIST



B.J. Novak ✓
bjnovak

B.J. NOVAK'S GUIDE TO CREATING THE NEXT BIG APP

The actor-writer's **The List App** is a social newsfeed of creative, funny, and surprisingly personal lists on endless topics. It's destined to be your new social-media obsession. Here's how he did it. **By Marc Snetiker**

1. Seize a lightbulb moment.

"Every time I went to New York I'd ask the same friend, 'Can you resend me that list of restaurants?' There should be a place for all these lists in our phones!"

2. Find a developer.

"Everyone responded the way I would if someone in tech told me, 'Isn't this a good idea for a TV show?' I pressed on, and by some luck I set up a dinner with [co-creator] Dev Flaherty."

3. Choose a name.

"We tried a bunch of those typical cutesy random names, but they were too 'Ryan from *The Office*.' We loved how blank and all-inclusive The List App was."

4. Test it with famous friends.

"I knew I could at least get Mindy [Kaling] to do it. Anthony Bourdain did 'If I Was Trapped on a Desert Island With Three TV Series.' Snoop Dogg did 'Other Great Combos Besides Gin & Juice.' It's important that it not have one dominant character."

5. Release it to the world—and be surprised.

"I thought people would make one or two lists a week; people are making two to five a day. They're just tumbling out."



Find EW on The List App: @EW

...

If *Gilmore Girls* creator Amy Sherman-Palladino has one regret about the beloved series she created, it's how she wasn't allowed to help Lorelai and Rory say goodbye when the CW drama ended after seven seasons in 2007. "We left it in the hands of our writers, who had trained with us," Sherman-Palladino said last June at the ATX Television Festival, sponsored by EW. (She and her husband/writing partner, Dan Palladino, left the dramedy in 2006 after a contract dispute with Warner Bros.) "I had hoped there would be a call: 'Hey, it's the last episode, do you want to come back?' But there wasn't."

Thank God someone finally picked up the phone. EW has confirmed a report that Netflix is in serious talks with the Palladinos about producing a limited revival of the program that starred Lauren Graham as Lorelai, the fast-talking single mother of spirited teen Rory (Alexis Bledel). A source close to the deal says negotiations have been going on for nearly a

year, which makes sense. Sherman-Palladino credits Netflix with introducing the show to a new fan base, and the platform—home of *House of Cards*—has become cooler than most networks. "HBO and Showtime used to be the hot thing; now it's Netflix and Amazon," says one key observer. "It's a major creative shift, a whole new world."

An insider told EW that negotiations are far from complete, but one outlet reported that the Palladinos are looking to pen four 90-minute episodes. News of the potential revival immediately struck a chord. The *Gilmore Girls* hashtag became a trending topic, and Graham added fuel to the fire by tweeting, "DUDES. I can't confirm this, but I also can't deny this..." And former castmate Yanic Truesdale, who played Lorelai's snooty co-worker Michel Gerard, started to imagine the possibilities. "It's always been frustrating that it didn't end properly and that it wasn't an

4 MUST-WATCH GILMORE GIRLS EPISODES

Need a refresher before the revival? Watch the following episodes to catch up on *Stars Hollow's* finest.

By C. Molly Smith and Mary Sollosi



PILOT (Season 1, Ep. 1)

In what was love at first watch for many, we meet the rapid-fire, pop-culture-spouting coffee enthusiasts Lorelai and Rory.

2

THEY SHOOT GILMORES, DON'T THEY? (Season 3, Ep. 7)

With plenty of boy drama over Rory between Jess and Dean, the dance-marathon episode kicked off the show's central love triangle in earnest.

3

THE LORELAIS' FIRST DAY AT YALE (Season 4, Ep. 2)

The Gilmores struggle with Rory's move to New Haven, but their bittersweet farewell shows that it will take more than college to break up the girls.

4

BON VOYAGE (Season 7, Ep. 22)

Rory leaves home to embark on a career as a political journalist and gets an emotional send-off from everyone she loves in the small town that helped raise her.

ending told by the creator," he says. "So of course I think it would be fantastic."

Meanwhile, the show's two stars have strong opinions on where their characters would likely be today. "I think Rory would be a journalist still," Bledel told the crowd at ATX. "She'd be on her highly ambitious career path." And Lorelai and her beau Luke (Scott Patterson)? "I think Luke and Lorelai are together," Graham said. "One hundred percent."

It's unknown what kind of deals Netflix and Warner Bros. have made so far—reps on both sides aren't commenting—but Sherman-Palladino seems committed to making any sequel a memorable one. "It would have to be the right everything... the right format, the right timing," she said when asked about a reunion at ATX. "It would have to be honored in a certain way. If it ever came around, I promise you I'd do it correctly."

Additional reporting by C. Molly Smith and Mary Sollosi

The (Social Media) Force Awakens

The moment the *Star Wars* trailer debuted Oct. 19, online chatter about the film soared.

350
TWEETS / MIN.

17K
TWEETS / MIN.

SOURCE: TWITTER

7:48 PM

8:57 PM

10:11 PM

10:48 PM



One of the most moving shots of the trailer: a reunion between Han Solo and Carrie Fisher's Princess Leia that fans have been waiting to see for 32 years. All one can say about the emotional reactions to this image is, "I know."

DEEP DIVE

A Force To Be Reckoned With

"I'm no one." That's how Daisy Ridley's junk scavenger Rey describes herself in the ***Star Wars: The Force Awakens* trailer** released Oct. 19. But could "no one" trigger 20 million-plus YouTube views in 24 hours, lead AMC Theatres to break its single-day advance-sales record 10 times over, and crash the websites of the leading online ticket sellers?

Let's just quote Harrison Ford's Han Solo: "It's true. All of it." The new clip whipped fans into a frenzy for the Dec. 18 film. We decipher its secrets.

By Anthony Breznican



Director J.J. Abrams told EW that Adam Driver's Darth Vader-obsessed Kylo Ren got his name after joining the Knights of Ren. These masked, shadowy figures appear to be his brethren.



Remember that first teaser's shot of a squadron of X-wing fighters skimming the surface of a lake? Well, better look off into the distance, stormtroopers, because here they come.



Whose body is Rey crying over? Some fans see Chewbacca's fur to the right, others see Han Solo's gray hair. A few think that's only brush and to the left is the tan jacket of John Boyega's Finn. Maybe all three? Childhood over!



The massive man-made chasm in this rocky, snow-covered world suggests this is the planet-size weapon known as Starkiller Base, which was revealed in full in the corner of the poster that heralded the trailer's arrival.



Could this be the castle hideout of Lupita Nyong'o's pirate Maz Kanata? The flag in the top center bears the skull-like symbol of the Mandalorians, a warrior tribe that counts Boba Fett and *Star Wars Rebels*' Sabine Wren as members.

Jamie Hyneman and Adam Savage



The Big Bang Teary: *MythBusters* Ending

Hosts **Jamie Hyneman** and **Adam Savage** reveal exclusively to EW why the 14th season of the fan-favorite reality show will be its last. **By James Hibberd**

... No debunking this one: Discovery's *MythBusters* is coming to an end. The pioneering reality series will stage its final gonzo experiment during next year's 14th season, with stars Jamie Hyneman and Adam Savage testing myths from popular culture without supporting cast members—the first time they'll do so for a full season since the show's 2003 debut. But there is an upside—the duo have known the end was coming all year and promise an explosively satisfying final season, premiering in January. "It was my greatest fear that *MythBusters* would just stop and we

wouldn't be able to do proper final episodes," Savage says. "So whether it's myths about human behavior or car stories or explosion stories, we tried to find the most awesome example of [each category] and build on our past history." The oft-opposed builders, famously never friends off screen, expect the series' end will conclude their partnership, with Savage seeking new TV opportunities and Hyneman returning to design and engineering in private life. "If I'm doing something in front of the camera, it takes 5 to 10 times as long as if I was just making it," Hyneman

explains. "I've been like a racehorse attached to a freight wagon." Yet the men agree that *MythBusters* will leave a legacy of slipping actual science into a reality landscape populated by pawnbrokers, gold miners, and Kardashians. "We're getting second-generation compliments from Ph.D. graduates who say they got into their field because of *MythBusters* and now they're raising their kids on *MythBusters*," Savage says. Hyneman concurs. "I can't think of anything that would be more important than that," he says. We declare that myth: *confirmed*.

THE BUST LIST*

1,015

MYTHS TESTED



548 Busted
251 Confirmed
216 Plausible

2,950
EXPERIMENTS

900
EXPLOSIONS

83 MILES
OF DUCT TAPE
STUCK DOWN

9,300
HOURS FILMED

295
VEHICLES
DESTROYED

20.5
TONS OF
EXPLOSIVES

7
EMMY NOMINATIONS

Please Don't Play My Song!

WHEN STEVEN TYLER asked Donald Trump to quit playing "Dream On" at campaign rallies earlier this month, the presidential candidate responded with characteristic gusto: "I have the legal right to use [the] song, [but] he asked me not to." Was Trump within his rights? Yes and no. Candidates can license songs to avoid copyright violation, but under 1946's Lanham Act, artists can shield themselves from trademark "dilution." Meaning? Rock stars have a legal right to distance themselves from politicians—and based on the musical mismatches that caused dissent in past campaigns, we can't say we blame them. —*Eric Renner Brown*

THE MISMATCH METER	
POLITICIAN	MUSICIANS
MITT ROMNEY 	TWISTED SISTER "We're Not Gonna Take It"
MICHELE BACHMANN 	KATRINA & THE WAVES "Walking on Sunshine"
JOHN MCCAIN 	ABBA "Take a Chance on Me"
GEORGE W. BUSH 	STING "Brand New Day"
BARACK OBAMA 	SAM & DAVE "Hold On, I'm Comin'"

RÉSUMÉ REVIEW



JON M. CHU

PROFESSIONAL PROFILE

The California-born son of Chinese immigrants, Jon M. Chu, 35, has directed everything from *Step Up 2 the Streets* to *Justin Bieber: Never Say Never*. He even helmed that awesome Virgin America preflight music video you've probably seen. As his latest film, *Jem and the Holograms*, hits theaters Oct. 23, Chu tells EW how his funky filmography came together.

EXPERIENCE

"I got a script for what started as a direct-to-DVD sequel to *Step Up*, and I was like, 'Oh, I don't do sequels, or straight-to-DVD movies.' My mom called me a diva. A snob. She said, 'You haven't proven yourself yet, so what makes you think you're better than that?' So I set out to direct the best damn direct-to-DVD dance-movie sequel ever."

"We were filming Nelly Furtado's 'Turn Off the Light,' and there was this giant swamp set with water. They dumped 14 pounds of acorn powder on top and gave me a stick and were like, 'Stir.' For 14 hours I stirred this stuff until it was mud, and I promised myself that I would never be a production assistant ever again."

DIRECTOR AND PRODUCER 2010–PRESENT

JEM AND THE HOLOGRAMS (2015)
Directed a live-action adaptation of the '80s cartoon with fellow producers Scooter Braun and Jason Blum.

THE LXD (2010–11)
Created a multivolume Web series about dancers with superhuman abilities.

"I met with Hasbro 11 years ago about *Jem*, but it was too big for the time. Now, a coming-of-age story about a girl figuring out her identity and fame in the YouTube age? That's fascinating. You deal with identity through [a new lens]: Are you the person you post online, or who you are with your friends?"

DIRECTOR 2001–PRESENT

G.I. JOE: RETALIATION (2013)
Revamped the Hasbro series with a new cast.

VIRGIN AMERICA SAFETY VIDEO (2013)
Created a hip-hop-inspired music video for preflight safety instructions; it went viral.

JUSTIN BIEBER: NEVER SAY NEVER (2011)
Directed the documentary about the pop star.

STEP UP 2 THE STREETS (2008)
Took over the dance franchise as director.

"[Talent manager] Scooter Braun called and said, 'There's no money in this, but it seems fun.' The airline had no idea what the f--- we were making and the FAA had no idea. My motivation was, here's an opportunity for the law to force someone to watch my work. That's awesome! Like, you're locked in and you have to watch it."

SUMMER INTERN 2001

OIL FACTORY
Worked on set at the production company as an assistant on music-video shoots.

"My final thesis was a 17-minute short about what mothers do when everyone's away: They sing and dance! Steven Spielberg saw it. He found me and put me on the map. I wanted to get him a Cuban cigar as a thank-you, because I knew he loved them. So I got him some Cubans, put them in a Ziploc bag. I thought it was so cool. As I was giving them to him, his assistant came by with a suitcase—it had, like, a humidifier—and said, 'These are from Fidel Castro.' All these amazing cigars. I was so embarrassed."

EDUCATION

"My parents have a restaurant in Los Altos, but they never let me work there. They always said, 'America's the greatest place. Do everything that we couldn't do.' So they put us in music classes. They took us to theater, took us to other art classes, animation classes."

UNIVERSITY OF SOUTHERN CALIFORNIA
Los Angeles; graduated 2002

PINWOOD SCHOOL
Los Altos, Calif.; graduated 1998

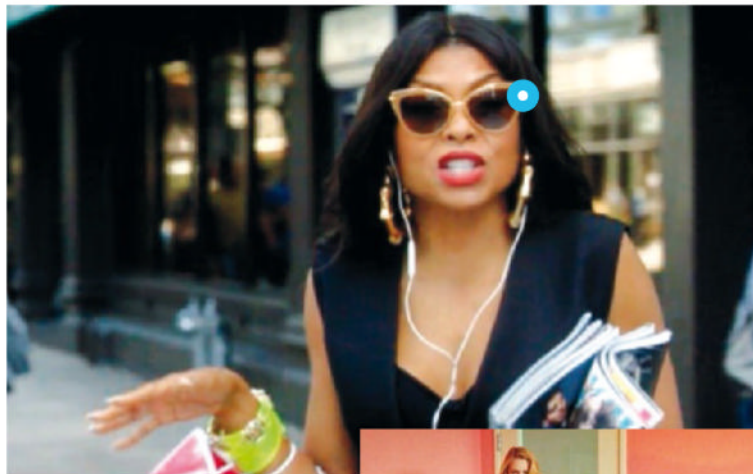
WE SHOP IT FOR YOU

Dying to buy something you spotted on TV or in a movie? Email stylehunter@ew.com and visit EW.com to see what we've found.


N+N

Scoring the Looks You Loved

By Isabella Biedenbarn and Nina Terrero



● EMPIRE

Who makes the gold cat-eye sunglasses Cookie wears in season 2 of *Empire*? They're so chic. —LYDIA

Cookie's (Taraji P. Henson) style always strikes a perfect balance between luxe bombshell and over-the-top diva, and these stunning Dita sunglasses that costume designer Paolo Nieddu outfitted her with in season 2's second episode check both of those boxes. Nab the sunnies in yellow-gold or go all out and get them in tortoiseshell, which is just a step away from Cookie's signature leopard print.



SUNGLASSES	
 dita.com	\$525



● JANE THE VIRGIN

I must get my hands on the blue dress Yael Grobglas' character wore in the *Jane the Virgin* season premiere. —MARIA

One of the most fashionable villains on TV, Petra kicked off the season in a body-con dress from designer Michelle Smith's Milly brand. "Petra is modern, cool, rich, and sleek," says costume designer Rachel Sage Kunin. "She puts effort into what she wears." Snap up a similar frock at Ann Taylor before Petra's future wardrobe choices become less covet-worthy. Teases Kunin: "Out of any of the characters, her style changes the most."



DRESS	
 anntaylor.com	\$129



● THE INTERN

Where can I score a trench like the one Anne Hathaway wears in *The Intern*? I'm obsessed! —AMY

To dress sartorial start-up founder Jules (Anne Hathaway), costume designer Jacqueline Demeterio chose streamlined, polished pieces from Azzedine Alaïa and Céline, with Jules looking more like Hathaway's post-makeover *Devil Wears Prada* and *Princess Diaries* characters than their less glamorous counterparts. This crisp Martin Grant trench coat adds an unexpected touch to a classic piece. Unfortunately for the purists, this one's sold out—but if you don't have time to scour eBay, Vince Camuto makes a less pricey alternative.



TRENCH COAT	
 bloomingdales.com	\$219

FEMALE STARS FIGHT BACK

The volume on the conversation about **gender inequality in Hollywood** has been turned up to a roar, and the message is loud and clear: Enough is enough. **By Melissa Maerz** @MsMelissaMaerz



JENNIFER LAWRENCE DOESN'T

care if you like her. In the Oct. 13 issue of *Lenny*, the newsletter created by *Girls* showrunners Lena Dunham and Jenni Konner, the 25-year-old Oscar winner addressed the fact that she had been paid less than her male costars for *American Hustle*, admitting that she hadn't wanted to seem "spoiled" by negotiating harder for more money. She's come to realize, she wrote, that men rarely worry about those things, adding, "I'm over trying to find the 'adorable' way to express my opinion."

The challenges of being a woman in Hollywood are well established: There's the pay gap, the obsession with beauty, the stigma of stating any strong opinion that doesn't underscore how grateful one is just to work in this business, especially after the age of 30. Many women keep silent for fear of being labeled difficult.

Now, it might be said, women are having a we're-mad-as-hell-and-we're-not-going-to-take-it-anymore moment—except, of course, that would undermine the very cool-headed, rational way they've been critiquing the industry.

Earlier this month, in a scathing (and very funny) *SNL* monologue, Amy Schumer declared it's "an exciting time for women in Hollywood," but only if you're thin enough to not have actual cheeks. Producer Effie Brown became a hero on HBO's *Project Greenlight* for both confronting the show's executive producer Matt Damon about the lack of diversity behind the camera, and for standing up for herself on a phone call with filmmaker Peter Farrelly, who later accused her of seeking out "drama." (Brown calmly explained that she would not be painted as the "Angry Black Woman.") During a press conference for her movie *Suffragette* (Oct. 23), Meryl Streep reportedly slammed Rotten Tomatoes for the "infuriating" fact that the site showcases the work of 760 male critics but only 168 female critics, and insisted

that this type of sexism affects the industry as a whole. "If the Tomatometer is slid so completely to one set of tastes," she said, "that drives box office in the U.S." During *Variety*'s Power of Women lunch in L.A. earlier this month, Gwyneth Paltrow praised Ashley Judd for coming out as the victim of sexual harassment by a male studio mogul. "There no longer seems to be the same fear of retribution, or coming off in a way that makes us unsavory or unhirable," she said. "We are empowering each other."

Unfortunately, fear of retribution is still a very real thing

“
I DON'T THINK
I'VE WORKED
FOR A MAN
WHO SPENT
TIME CONTEM-
PLATING WHAT
ANGLE HE
SHOULD USE
TO HAVE HIS
VOICE HEARD.”

—Jennifer Lawrence
in *Lenny*

for most women. That's why the founders of S--- People Say to Women Directors (& Other Women in Film) launched the Tumblr account earlier this year as an anonymous archive of harassment and discrimination. The stories posted there serve as an important reminder that women aren't just overpowered, they're outnumbered: Only 4.1 percent of the 1,300 top-grossing films released between 2002 and 2014 were helmed by female directors, according to a recent analysis conducted by the University of Southern California's Annenberg School for Communication and Journalism.

This month, the Equal Employment Opportunity Commission began looking into charges of sexism in Hollywood's directorial hiring practices. Already the agency's investigation is inspiring blunt talk from prominent filmmakers. "Hollywood's a place where many of us call ourselves liberal, call ourselves progressive, yet we work in a place that is unequal," says director Ava DuVernay (*Selma*). "When you look at the stats of women filmmakers of color,

DUVERNAY: JAMIE MCCARTHY/GETTY IMAGES; PALTROW: JON KOPALOFF/FILMMAGIC.COM; JUDD: GRANT LAMOS/IVGETTY IMAGES; STREEP: ANTHONY HARVEY/GETTY IMAGES; BROWN: ARIANA DIAZ/WIREIMAGE.COM; DUNHAM: GREGG DEGUIRE/WIREIMAGE.COM; SCHUMER: LUIS ASCU/GETTY IMAGES



Jennifer Lawrence as
Rosie the Riveter

it's grotesque. I call upon my sisters who are not of color to keep in mind that when we talk about women filmmakers, there is a group inside [that group] that is having an even harder time. Do not do the same thing that men do to us and think only of [yourselves]."

Not all the public reaction to Lawrence and her peers has been positive. There has been a certain "Who does she think she is?" vibe among critics who point out that *ordinary* working women, especially women of color, struggle with these issues more acutely. These stars make millions of dollars, the argument goes—why are they complaining? That's a fair question. The constraint women feel to be agreeable (and adorable) resonates far beyond studio backlots. A recent study in the journal *Law and Human Behavior* found that when women express anger during group deliberations, it undermines their authority, while for men, the opposite is true. Lawrence, in her essay, recalls giving an assertive opinion to a male colleague who responded as if she were yelling at him. For Dunham, there's no clearer sign that things need to change. "If Jennifer Lawrence feels this pressure, imagine what it's like for women who don't necessarily have that power and profile," Dunham says. "That's the next step of this conversation: How do we deal with a world where women can't safely advocate [for] themselves?"

Additional reporting by Christina Dugan, Shirley Li, and Nicole Sperling

(From left) Ava DuVernay, Gwyneth Paltrow, Ashley Judd, Meryl Streep, Effie Brown, Lena Dunham, and Amy Schumer





ON-SET **EXCLUSIVE**

S P E C T R E

O F

D E A T H

HACKED EMAILS, A LEAKED SCRIPT,
AN INJURED STAR, AND A MAJOR
FRANCHISE AT THE POINT OF NO RETURN.
INSIDE THE MOST DANGEROUS
JAMES BOND MOVIE EVER MADE.

By CHRIS LEE @__ChrisLee

Typography by SAWDUST



MI6 IS A FLASH POINT OF CHAOS FROZEN IN TIME. DECIMATED BY TERRORIST bombs 18 months ago, British Secret Intelligence Service headquarters now stands as a charred ruin of exposed rebar, mangled girders, and gaping blast crevices. Amid the wreckage it would be easy to miss a marble memorial honoring fallen agents, were it not for a single name blaring from this roll call of the dead, scrawled in spray paint the color of blood: James Bond. ¶ Of course, you can't always believe the writing on the wall. Inside an enormous soundstage at England's Pinewood Studios, 007 is alive and well and preparing for a dramatic showdown with the villainous Franz Oberhauser (Christoph Waltz), shadowy leader of a global crime syndicate. While returning director Sam Mendes (*Skyfall*) plots camera movements

inside faux spy HQ, star Daniel Craig, back for his fourth outing as Bond, psychs himself up with an energetic display of air guitar and heavy metal headbanging.

In the scene being shot on this sunny May afternoon, Oberhauser has kidnapped Bond's love interest, Dr. Madeleine Swann (Léa Seydoux), and has rigged what's left of MI6 with enough explosives to blow the place into orbit. As Bond's gunshots ricochet off bulletproof glass protecting Oberhauser, the bad guy strikes at his true target's heart. "In three minutes, this building will be demolished," he says. "I can get out easily. But you have a choice. Die trying to save her. Or save yourself—and live with the pain."

Over the franchise's 53-year run, Bond's heroism has always existed in inverse proportion to the villainy facing him. And in *Spectre*, the 24th



(Clockwise from left)
Daniel Craig and Léa Seydoux;
Monica Bellucci and Craig;
Christoph Waltz with Seydoux



installment in moviedom's longest-running franchise (out Nov. 6), Oberhauser alternately baits and torments the secret agent with a long-buried secret both men share. "There is profound antagonism at play," says Waltz, keeping otherwise *schtum* about his character's motivation. What we do know is this: His overarching plan somehow ties together the live-and-let-die action of the previous three James Bond films, bringing Daniel Craig's run as the character full circle—and possibly to a close (see sidebar).

In truth, he almost didn't make it this far. Craig, now 47, has never shied away from venting his ambivalence about portraying the icon, and after 2012's *Skyfall* pitted 007 against Javier Bardem's outrageously coiffured cyberterrorist Silva to become the highest-grossing Bond film of all time (\$1.1 billion worldwide), both

he and Mendes worried that any follow-up would have trouble meeting sky-high expectations. "The fact that it made so much money is really kind of unfathomable," Craig says. "But you go, 'Okay, now we've got to make something better.' We joked about it: 'We're screwed now.'" And that was *before* either of them had an inkling that Bond's battles with cyberfoes would take on real-world dimensions. In December of last year, hackers flooded the Internet with emails from the film's codistributor Sony, which made public an early draft of the script—and private studio anxieties that *Spectre's* budget was ballooning to north of \$300 million.

Mendes described the debacle as "annoying, shocking on some level," but nowhere near as debilitating as *Skyfall's* sprint-to-the-finish shoot, which so exhausted the Oscar-winning director of *American Beauty* that he initially passed on directing the sequel. "I was just hiding under the duvet," he recalls. Craig, a co-producer on *Spectre*, was floored. "I was like, 'Oh f---,'" Craig says. "I thought, 'I'm not going to do it with anybody else.'"

Ultimately, it wasn't Craig but a chance viewing of *Skyfall* on the BBC that inspired Mendes to climb back into bed with Bond. Having killed off Judi Dench's character, M, and surrounded 007 with a new team—Ralph Fiennes as M's replacement, Naomie Harris as Eve Money Penny, and Ben Whishaw as gadget-master Q—Mendes realized he had effectively rebooted the brand. "You can't *not* acknowledge *Skyfall*, which plays on the notion of Bond aging and nearly finished, and then *not* have him grow further in the next movie," Mendes says. "You can't pretend you didn't have a major character die.... This was the start of a lot of people's stories, not the beginning, middle, and end."

SPECTRE PICKS UP A YEAR AND A half after the conclusion of *Skyfall*, with 007 receiving a cryptic message from beyond the grave and embarking on a risky solo expedition. He accidentally blows up part of Mexico City before traveling to Rome, where a widow, Lucia Sciarra (Monica Bellucci), helps him infiltrate a secretive crime cartel known as SPECTRE (the same syndicate with the telltale octopus insignia that has put 007 in peril in films from *Dr. No* to *Never Say Never Again*). Seydoux's Dr. Swann holds some key to cracking the cartel's murky agenda, but the headstrong daughter of *Casino Royale* and *Quantum of Solace* baddie Mr. White (Jesper Christensen) is immune to the British operative's charms. "He

needs her more than she needs him,” says Seydoux, 30, who broke out in 2013’s *Blue Is the Warmest Color*. “She doesn’t want anything to do with Bond and his world. She’s not impressed.”

But as Bond dictates his own deadly mission, he runs afoul of National Security director Max Denbigh (*Sherlock* costar Andrew Scott)—a.k.a. M’s new boss, C—who calls into question both the spy’s rash course of action and the continuing relevance of MI6. Teasing out the tension between the ghosts of 007’s past and the mysteries of his future was key for Mendes, who saw an opportunity to expand upon the “Bond creation myth” hinted at in Ian Fleming’s 1964 novel *You Only Live Twice*. “Fleming wrote about a boy who lost his parents at age 11,” Mendes says. “He was an orphan who came under the influence of several people during his childhood, then was sent away to [naval] training and recruited by MI6. What happened? I felt there was another opportunity there, to take him from 11 to adult.”

Mendes also sought to subvert enduring stereotypes of the Bond girl as little more than nubile boudoir candy. Italian screen siren Bellucci arrives as 007’s oldest romantic foil in series history. “When I met Sam, I said, ‘What am I going to do in *James Bond*? I’m 50,’” Bellucci says. “I [can] play a James Bond *lady*, a Bond *woman*. Because Bond *girl*—I don’t have this age anymore. But he had an idea to have a mature woman. As an image, I think it’s revolutionary.”

Much may be new this time around, but when it comes to the franchise’s famous action set pieces, *Spectre* is all about old-school spectacle. Among them: a helicopter doing barrel rolls over the Zócalo in Mexico City, filled with more than 1,500 extras in full Day of the Dead regalia, and an alpine pursuit involving an armada of Land and Range Rovers and a plane with its

WHO WILL BE THE NEXT BOND?

SINCE TAKING ON 007 duty in *Casino Royale*, Daniel Craig has had a tortured relationship with the role and has been public about his hesitancy to play Bond beyond the next installment—to which he’s contractually obligated. In June, four days after wrapping *Spectre*, he told EW, “This movie has taken up two years of my life, and I just need a break.... I’m not trying to be coy. People want an honest answer and I don’t have one.” Director Sam Mendes won’t be returning, regardless, and Craig’s reluctance—he recently said he’d rather “slash my wrists” than play the spy again—has fueled speculation about his replacement. Here, our picks for the next man (or woman!) with the golden gun. —Chris Lee



◀ IDRIS ELBA

Former Sony chief Amy Pascal’s first choice, the *Luther* star seems good to go. “If everyone wants something, they can make it happen,” he said earlier this year.



△ TOM HARDY

The *Mad Max: Fury Road* star is currently British bookmakers’ odds-on favorite. “I think anybody would consider doing Bond, wouldn’t they?” Hardy said last month.



△ DAMIAN LEWIS

The former *Homeland* star has been gaining traction in the 007 replacement derby based on unconfirmed reports that producers have given him an “unofficial nod” for the role.



▽ TOM HIDDLESTON

He’s the villain Loki in the Marvel films, but the dashing star *still* dreams of Bond duty. “In an entirely hypothetical situation...I think I would enjoy the experience,” he has said.



△ HENRY CAVILL

Playing Superman and Bond would be a stretch for any man. But Cavill is now enjoying 5-to-1 odds, saying he’d “relish the chance” to portray 007.



◆ EMILY BLUNT

She’s proved her butt-kicking bona fides in *Edge of Tomorrow* and *Sicario*, so can you blame us for conjuring images of Blunt intoning, “Bond. Jayme Bond?”

wings sheared off careening down an Austrian mountainside covered with 400 tons of man-made snow. Want more? How about a massive pyrotechnic sequence in Morocco and a car chase in which Bond—in an Aston Martin DB10 custom-designed to Mendes’ specifications—and a bad guy in a Jaguar hurtle through the deserted streets of Rome?

“The key that Sam and I talked about when we started: We have to top ourselves,” says production designer Dennis Gassner. “If we don’t, the audience is going to say, ‘Let’s go watch *Skyfall* instead.’” Although big-ticket stunts in far-flung locales don’t come cheap, Gary Barber, chief executive of the Bond movies’ long-time distributor MGM, insists the



Craig in
Spectre

BACK AT PINEWOOD STUDIOS, inside Europe's largest soundstage, special-effects supervisor Chris Corbould is overseeing construction of a life-size section of London's Westminster Bridge that will showcase a fiery crash landing. Nearby, on another stage, a second-unit crew films Craig's stunt double and another stuntman brawling inside a replica helicopter spinning atop a hydraulic gimbal. Longtime franchise producer Barbara Broccoli describes it all as "classic Bond."

The new villain may be a classic too. In last winter's Sony hack, a studio executive kinda sorta maybe indicated in an internal email that Oberhauser in *Spectre* is really the infamous Bond baddie Blofeld. That would be a huge spoiler, if true. In the rogues' gallery of great Bond evildoers, Ernst Stavro Blofeld—the Persian-cat-stroking antagonist—looms largest of all. Over the years he's been played by the likes of Donald Pleasence, Charles Gray, Telly Savalas, and Max von Sydow, but the character hasn't appeared on screen since Sean Connery's last Bond film, *Never Say Never Again*, in 1983. Could this mark his return? Oberhauser himself, Oscar winner Waltz (*Inglourious Basterds*), expertly shrugs off the question. "I think the rumor industry is just an industry," he says. And indeed, even if that had been the initial plan, Mendes and his team could have twisted their own plot twist. The director, for his part, has learned how to deflect spying eyes. "It's not what you would expect in the way you would expect it," he says. "You're just going to have to come and see." Like Bond's blood-red epitaph, you can't always believe what you read. ♦

price tag ended up well below the \$300 million-plus figure that the Sony leaks suggested. "We do not comment on budgets," Barber says. "But I can assure you, it's substantially less." ¶ The sequence with the highest unforeseen costs turned out to be a fistfight aboard a luxury train between Bond and Hinx (*Guardians of the Galaxy*'s Dave Bautista), a syndicate henchman who smashes Bond through walls. During filming, things got very rough, very fast. ("Dave Bautista was picking me up and throwing me!" Craig says.) Craig suffered a torn meniscus, which forced a two-week halt in production last April while the actor recovered from surgery. The star insists the hiatus was a blessing in disguise. "Everybody agreed it helped the movie immeasurably," he says. "I'd recommend any movie doing it." ¶ Once production resumed, reshoots for that fight scene resulted in more—and reciprocal?—bloodshed. "There's one part where Daniel lands a punch, and you just heard it," Bautista says. "My nose just splattered blood. I'm grabbing it, trying to feel it, the suit's completely ruined. Daniel goes, 'Oh my God, I broke his nose!'" (For the record, it wasn't broken.)

DRESSED TO KILL

SURE, JAMES BOND MIGHT CUT A COOL FIGURE IN A DESIGNER TUX, BUT WHEN IT COMES TO FASHION, HE'S GOT NOTHING ON THE FEISTY, FEARLESS FEMMES FATALES HE'S ENCOUNTERED DURING HIS BIG-SCREEN ADVENTURES. **HERE'S A LOOK BACK AT 50 YEARS OF MIND-BLOWING MOVIE ENSEMBLES—FOR YOUR EYES ONLY.** By Nina Terrero



URSULA ANDRESS

Dr. No (1962)

When the Swiss Andress (far left) appeared as Honey Ryder in a white bikini with a hunting knife strapped to her hip, the Bond girl—irresistible and intimidating—was born. In subsequent movies, itty-bitty bathing suits proved equally fitting for diamond heists (*Jill St. Joq*'s long-sleeved ensemble in *Diamonds Are Forever*) or hot-tub seductions (*Kim Basinger*'s animal-print one-piece in *Never Say Never Again*). Most recently, *Halle Berry*'s tangerine homage to Honey's swimsuit in *Die Another Day* underscored Andress' preeminence as a fashion icon.



HONOR BLACKMAN

Goldfinger (1964)

Armed with a pilot's license, karate chops, and sharpshooting skills, Blackman's Pussy Galore turned out to be an equal match for Britain's best-known secret agent. The sultry blonde dressed impeccably for the part, too, in a feminine black-and-gold riff on Bond's tailored Savile Row suits.

flirt with & color

*kiss commitment
goodbye*

Natural Instincts is shiny,
healthy looking color that
only lasts 28 washes.

No harsh root-line.

No ammonia.

No strings attached.

No wonder it's the
#1 semi-permanent color.*

Commitment Free Color

Try it and
#FlirtWithColor



natural instincts



CLAIROL

*based on P&G internal calculation for sales volume ©2015 P&G



DIANA RIGG
*On Her Majesty's
Secret Service* (1969)

Say what you will about George Lazenby's only 007 performance, but Rigg, as Contessa Teresa "Tracy" di Vincenzo, proved unforgettable, thanks in part to her mod-chic style. A wealthy jet-setter, Tracy radiated glamour for every occasion—including her wedding day, in a daring daisy-pattern jumpsuit with a sheer chiffon coat.



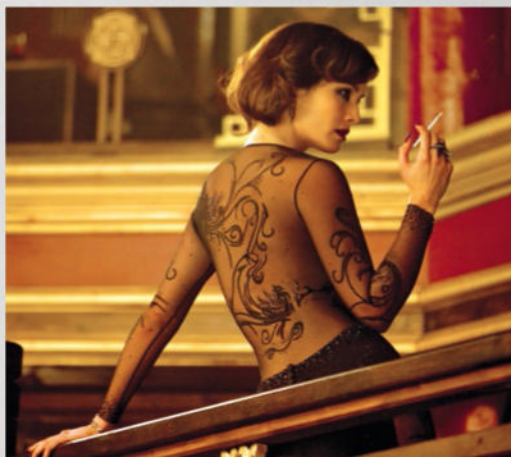
GRACE JONES
A View to a Kill (1985)

A fierce assassin who beds Bond before attempting to drown him, Jones' May Day favored androgynous looks with a dose of disco-era glam, such as this leather jacket paired with a dramatic hood. Perfect for the Jamaican-born model-turned-avant-garde goddess.



JANE SEYMOUR
Live and Let Die (1973)

Need proof that the Bond-girl archetype has evolved over the decades? How's this for contrast: Early Bond babe Jane Seymour played a demure psychic overwhelmed by her voluminous boho skirts. Two decades later, **Michelle Yeoh** (inset) broke with convention as a lethal spy with a combat-ready wardrobe in *Tomorrow Never Dies*.



BÉRÉNICE MARLOHE & NAOMIE HARRIS
Skyfall (2012)

The franchise marked its 50th anniversary with its most stylish film since the Sean Connery days. For Harris' Eve Moneypenny, costume designer Jany Temime chose a dramatic curve-skimming sheath in gold; Marlohe's mysterious Severine stunned in a bold, black satin gown adorned with 60,000 Swarovski crystals that left even Bond powerless to resist.



EXPERIENCE THE BEST OF POP CULTURE

Entertainment WEEKLY

ENTERTAINMENT WEEKLY'S FIRST FESTIVAL HIGHLIGHTS THE
BEST POP CULTURE MOMENTS OF THE PAST 25 YEARS.



PRESENTED BY
LG OLED TV

SATURDAY, OCTOBER 24TH, NYC

CAN'T ATTEND?
FOLLOW OUR COVERAGE

  @ENTERTAINMENTWEEKLY  @EW #EWFEST EW RADIO ON SIRIUSXM *CHANNEL 105*

FEATURING EXCLUSIVE CONVERSATIONS WITH **CHRIS CARTER, RYAN MURPHY, AND AZIZ ANSARI**
DIGITAL INFLUENCERS • YA AUTHORS • BINGE-A-THON SCREENINGS
EDITOR Q&As • EW RADIO ON SIRIUSXM

PLUS EW FEST@NIGHT WITH **SPECIAL GUESTS** AND A PERFORMANCE BY **THE BAND PERRY**

SCREENING PARTNERS **AMAZON STUDIOS | COMEDY CENTRAL | FOX | FXX | NETFLIX | NEWFORM DIGITAL | STARZ | SYFY**
IN-KIND SPONSORS **GREGORY'S COFFEE | JUST WATER | KIND SNACKS | POPCHIPS | TITO'S VODKA**

12 UNDER

1 2 3 4 5 6



Jacob Tremblay 9

► How's this for the fourth grade? The actor is generating early Oscar buzz for his heartbreaking performance in **Room**, in which he stars as a 5-year-old boy who has been held captive with his mother (Brie Larson) in a tiny shed. The subject matter sounds bleak, but Tremblay is the film's incandescent source of light. "How did he do it?" marvels Larson. "He's so wise beyond his years."



Marsai Martin 11

► On ABC's **black-ish**, Martin plays Diane Johnson, twin to sugary-sweet Jack—and her deadpan portrayal is the complex glucose carb that holds the family together. Creator Kenya Barris says the "old soul" brings her own smarts to the character: "She's *Pinky and the Brain*-esque in that she might end up taking over the world."



Ian Chen 9

► As Evan, the youngest Huang brother on ABC's **Fresh Off the Boat**, Chen doles out wisdom with a confidence rare for kids his age—something he tries to channel in his professional life. "Sometimes I feel scared [at auditions], but I try not to worry," he says. "It's just like, relax, you're allowed to be yourself."



Abby Ryder Fortson 7

► Fortson spent 2015 proving she can hold her own in adult stories: She appeared on HBO's **Togetherness** and Amazon's **Transparent**, played the manipulative Harper on ABC's **The Whispers**, and acted opposite Paul Rudd in **Ant-Man**. But she's not worried about burning out—acting is in her blood. "My parents are actors, and I used to go on auditions with them," she says. "One day I was like, 'When can I start?'"



Pierce Gagnon 10

► He wowed us as twisted tyke Ethan on CBS' **Extant**, but Gagnon hopes to be in more action fare like **Tomorrowland**, in which he appeared this year. "I like to run around and beat people up," he says. "I'd like to be the next James Bond!" Pierce, get in line.



JoJo Kushner 7

► It would be hard for an actor of any age to shine sandwiched between two Oscar winners, but sassy Kushner stole our hearts opposite Anne Hathaway and Robert De Niro in **The Intern**. As befits the on-screen daughter of a mogul mom (Hathaway), the first-time film actress comes off as smart and fearless. We're betting this tot will graduate from intern to full-time star before too long.



TREMBLAY: MAARTEN DE BOER/GETTY IMAGES; MARTIN: JODY COETES/GETTY IMAGES; CHEN: ALBERTO E. RODRIGUEZ/GETTY IMAGES; FORTSON: ALLEN BEREZOVSKY/WIREIMAGE; GAGNON: JON KOPALOFF/FILMMAGIC; KUSHNER: EREN S. LANDAU/GOZORBIS; ROOM: CATTILIN CRONENBERG; FRESH OFF THE BOAT: MICHAEL ANSELL/ABC; EXTANT: MICHAEL JANISH/CBS; THE INTERN: WARNER BROS.

12

There's no shortage of cute kids in Hollywood, but 2015 has spoiled us with so many unforgettable performances by peewee actors that creating our first-ever **12 Under 12** list caused more than one argument in the EW offices. (It also began as 10 Under 10, but 2004 birthed plenty of future thespians: A sea of standout 11-year-olds forced us to up our age bracket.) Meet your new class, ranked by their wow-worthy portrayals.

BY DEVAN COGGAN, SHIRLEY LI, JOE MCGOVERN, MARC SNETIKER, AND NINA TERRERO

7

8



9

10

11



12



Miles Brown 10

► The wide-eyed, upbeat life force of **black-ish**'s Johnson siblings, the cheery Brown gives off his fair share of kid-happy vibes as plucky Jack. "Miles is so sweet and tender, and that really adds to who Jack is," says Barris. "But there are moments when he knows 'I'm using my cuteness.'"



Kylie Rogers 11

► As Minx, a girl possibly under the influence of a killer entity named Drill on **The Whispers**, Rogers delivered a chilling performance that stole the spooky show. And the chance to frighten viewers? A happy bonus for the young actress. "I didn't know how scary she was until episode 4," Rogers admits. "After that I was like, 'Yes! I'm going to be the scary one!'"



Albert Tsai 11

► Tsai was a breakout star of ABC's short-lived **Trophy Wife**, and his flawless comedic timing is now back in full force as Ken Jeong's TV son, Dave, on ABC's freshman **Dr. Ken**. "I love making people laugh," Tsai says, but adds that he'd like to try drama. "I'd just have to practice crying on cue for a bit."



Isaiah Tootoosis 7

► The Saskatchewan native's turn as Leonardo DiCaprio's son in **The Revenant** (Dec. 25) may be brief, but his performance is the film's driving force. The 7-year-old wasn't familiar with the star before landing the role, but he's certainly a big fan now. "My movie dad is really nice," Tootoosis says of DiCaprio, "and I hope I can be in another movie with him again."



Forrest Wheeler 11

► Wheeler stretches his comedic muscles as oddly mature middle brother Emery on **Fresh Off the Boat**, nailing everything from absurd sibling arguments to monologues packed with relationship advice. But there is one aspect of the show that's still foreign to the 11-year-old: the 1990s setting, which he never experienced in real life. "I didn't know what a pager was," he says. "I had to ask someone."



Isabella Crovetti-Cramp 10

► As the child version of Jennifer Lawrence's titular character in David O. Russell's **Joy** (Dec. 25), Crovetti-Cramp captures the determination that helps Joy eventually build a business empire. She's not afraid of hard work, either. "David treated me just like the other actors," she says, "which I loved because most directors think that just because you're a kid, they have to treat you like one."





EVIL UNLEASH

BRUCE CAMPBELL, SAM RAIMI, AND LUCY LAWLESS
TALK ABOUT BRINGING A BELOVED HORROR
FRANCHISE BACK FROM THE GRAVE
WITH **ASH VS EVIL DEAD**.

BY DALTON ROSS @DALTONROSS

Bruce
Campbell



ED

WHEN SAM RAIMI, BRUCE Campbell, and Rob Tapert released their low-budget horror flick *The Evil Dead* in 1981, they never could have imagined the decades of terror to follow. After two beloved sequels (*Evil Dead 2*, *Army of Darkness*) and a 2013 remake, the story of chain-saw-wielding, demon-slaying, one-liner-spewing Ash and his battle against the Deadites now moves to the small screen with the Halloween-night premiere of *Ash vs Evil Dead* on Starz. We spoke to first-episode director Raimi and series stars Campbell and Lucy Lawless (who joins as possible Ash nemesis Ruby, and who also happens to be producer Tapert's wife) about the groovy new incantation...er, incarnation.

ENTERTAINMENT WEEKLY Which of the three *Evil Dead* movies is your favorite?

LUCY LAWLESS Two. Because it shows the virtuosity of this insane performer here [points to Bruce]. When he's in the kitchen and he's flopping around, biting himself, I just think it's hysterical. He's lost all of that talent now, but he's got dexterity!

BRUCE CAMPBELL Part 2. We had more experience than the first film, and we were sort of left alone. We didn't have the *Army of Darkness* experience of having it recut and big budget overruns and all that. Other than being hot as hell that summer, I have a good memory of it. And then we previewed it in Burbank, and they were the most responsive audience I've ever heard. I'm like, "We're good on this" after that one preview.

SAM RAIMI I think I had the same experience as Bruce. The second one was just a pleasure because we had complete control, we had the money to make it, and there was no one to tell us what to do.

There is so much horror both in movie



theaters and on TV today. With all that competition, how do you continue to stand out?

CAMPBELL I don't think we're competing with these other shows. To be fair to our *Walking Dead* brethren, it's just a different kettle of fish. They ain't cracking jokes. Their show's moody and dark, and we're not that. Our tone is, don't go out and kill yourself after you watch this show. That's the tone. I've watched movies where afterward, I've wanted to hang myself because it's so depressing. *Ring of Bright Water*? [When I was a kid] I saw that on a double bill with *Escape From the Planet of the Apes*. The apes got killed at the end, and in *Ring of Bright Water* they killed the little otter. I watched the whole movie. They killed the damn thing at the end!

RAIMI You just spoiled that for me, Bruce.

Sam, you've always mixed and matched practical and special effects on the films. How did you want to balance that out now that you could do pretty much everything on a computer?

RAIMI The *Evil Dead* movies had set a standard, good and bad, of the look and feel of the effects. They really guided the way for us going forward. This is a direct continuation, and we didn't feel it was appropriate to change up the style. So wherever we could, we went with practical, physical, on-set effects and diminished the digital effects as much as possible.

You said good and bad. What was the bad standard you set?



RAIMI The good is the horror and suspense that's being created. The bad is the acting.

Bruce, why does Sam take so much pleasure in torturing you on screen?

CAMPBELL It makes the kids laugh. He learned that at the bar mitzvah. We were probably high school-ish, and Sam was a magician for a bar mitzvah and I was his assistant, and he would injure me whenever I would do something wrong. I never knew what I was doing wrong, he would just indiscriminately hit me. And the kids thought that was the funniest thing ever, and a little lightbulb popped up over his head, obviously, of like, "I've got this figured out: I'm just gonna keep hitting this



I WOULD SAY THIS IS THE SECOND GOLDEN AGE OF
HORROR FOR TELEVISION. I'VE NEVER SEEN SO MANY
INTENSE, SCARY PROGRAMS ON THE AIR.

—SAM RAIMI

(From top) Campbell
and Sam Raimi;
Lucy Lawless



guy, and the kids will laugh." So that's kind of how it worked out.

So this new character Ruby is the daughter of Professor Knowby from the first two films, right?

LAWLESS Right. My father and mother and big sister were all obliterated by this idiot Ash in this first plague, and now he's unleashed another one, and she's looking for payback.

CAMPBELL I would like to clarify this, because your main defense of your character's belligerence towards Ash is I somehow am related to your father's death. Your father died and was killed by demons that he unleashed. *He* is the one

who read from the book in the first place. He is the one who did all this, and your mother was possessed.

LAWLESS It was you, too, dumbass, because you couldn't remember the bloody incantation.

CAMPBELL Um, that was the next movie, years afterward. Ash never had to say any special words.

LAWLESS [Rolls eyes] After watching the tree rape [in the first film] I was like, "I'm out!"

There's so much excitement around this project. Any fear at all about tarnishing the legacy?

RAIMI Yes. That fear filled me for years, and that's why I didn't approach it again, because why should I risk making another one? Maybe they won't like it. But the fans kept asking for it. Even when I made these bigger pictures like *Spider-Man*, they'd say, "It's fine, but we really want to see Bruce Campbell with you directing him in *Evil Dead*." I'd think, "You still want to see *that*?" We didn't know until two days ago [when we screened it at New York Comic Con] if it would work or not. And I was so relieved—not even happy, just relieved—that they seemed to be getting into it and they loved watching Bruce. It was quite an extraordinary feeling.

CAMPBELL I'm actually most excited to come back to this character after I've had 25 years of experience. I did Ash when I didn't know s--- from Shinola, and *that's* the role that I'm the best known for? *That* guy, when I couldn't act my way out of a wet paper bag? I would like to revisit that,

please. I would like to revisit Ash 25 years later, with more experience.

RAIMI Are you intending to bring some of these new skills to the performance?

CAMPBELL I didn't say that I would, but I said that I enjoyed *accumulating* those skills. If the character was written with a more challenging nature to it, I would bring my new skills. Currently, I feel like I'm acting with one hand behind my back—and many times I am.

Bruce—you, Sam, and Rob have worked together for decades. Rob is married to Lucy. Sam's brother Ivan is a producer on the series. This is really a family project for you all, isn't it?

CAMPBELL If you're going to spend so much of your life on a film set—and these are places that are not always happy; they're dingy warehouses that are drafty with pigeons s---ting up in the corners—you better be with people that you either respect or you like. Over time, there's a bunch of schmoes that I don't need to work with anymore. And there's more schmoes that I would rather work with. So, currently it's a pretty good percentage of schmoes right now. I'm in schmo heaven.

Final question. Xena versus Ash: Who wins?

LAWLESS Xena! Because he'd be mesmerized by her skimpy costume, and the first misogynistic comment he made, he'd lose his nuts. He'd be finished. She'd let him bleed out.

CAMPBELL I would let Xena beat me, 'cause I would like it. I'm just going to embrace it.

Hear the entire roundtable on EW Radio's Ash vs Evil Dead special at 8 a.m., Oct. 31, on Sirius XM 105



A Room of Her Own

After 17 years as an actress—at age 26—**BRIE LARSON** delivers a piercing, indelible performance that has thrust her to the front of the Oscar race.

BY JOE MCGOVERN @jmcgvrn

TAKE A GOOD LOOK AT THAT FACE. IT RADIATES BOTH TOUGHNESS AND warmth. You've seen it before, though you may not realize it. Brie Larson has been acting for two-thirds of her life, mostly in supporting roles—on Showtime's *United States of Tara* and in such films as *21 Jump Street*, *The Spectacular Now*, and *Trainwreck*—and she toplined the indie gem *Short Term 12*, but her face isn't immediately recognizable. That's about to change: Her latest performance, in *Room*, has made her a lock for a Best Actress Oscar nomination.

In the film, based on the acclaimed novel by Emma Donoghue and in theaters now, Larson plays Joy, a young woman who has been held captive for seven years in a tiny shed. The place is a prison, but to her 5-year-old son, Jack (Jacob Tremblay), it's the only world he's ever known. The movie is neither horror flick nor crime thriller. Its focus is on the reality we create, and the one that's created for us. "It's about what a mystery our lives are, even to ourselves," Larson says. Director Lenny Abrahamson (*Frank*) trusted her with conveying the truth of that. "Brie understands how adults try to keep children in this protective sphere," he says. "She can go very deep into character but with this amazing lightness of foot—and a lack of that showy intensity which is sometimes mistaken for great acting."

Abrahamson and Donoghue (who adapted her novel for the screen) had

privately mandated that Joy needed to be played by a person of real, uncontrived kindness. That was crucial to creating the mother-son intimacy at the emotional heart of the film, and Abrahamson credits Larson with helping elicit Tremblay's performance. Larson herself doesn't see it that way, though. "I wouldn't have been as good without him," she says. "He's a magic kid." Before and throughout production, Larson spent hours bonding with Tremblay, who was 8 during filming—about the same age Larson had been when she made

her acting debut in a Girl Scout skit on *The Tonight Show With Jay Leno*.

"I was thinking about those parallels," Larson says. "But I'd also have these unexpected epiphany moments and realize, 'Wow, I'm so not in control of this train.'" Case in point: In *Room*'s most dramatic sequence, Joy rolls Jack into a rug and tells him to play dead in an attempt to fool

their captor and help them both escape. When it came time to shoot, Larson began weeping and couldn't unclaw herself from the rug. "It wasn't so much Jack inside there," she says. "It was my inner child, my innocence, the little girl I was letting go of in order to grow up."

You can still glimpse that inner child in conversation with Larson. When she gets excited by a topic—"I love chatting with people who have no idea what *Room* is about. 'Is this a postapocalyptic world?' 'Are they in a bomb shelter?'"—she leans forward and her eyes sparkle with mischief. That quality makes her face more compelling, and even more exceptional, the longer you look at it. From now on, be prepared to do that a lot more often. ♦

(From left) Jacob Tremblay and Larson in *Room*; Amy Schumer with Larson in *Trainwreck*







AZIZ ANSARI'S
ABOUT-FACE

THE COMEDIAN GETS REAL—AND ALSO A LITTLE DARK—WITH HIS SEMI-AUTOBIOGRAPHICAL NEW NETFLIX SERIES, **MASTER OF NONE**. BY RAY RAHMAN
@RayRahman

ILLUSTRATION BY JULIA HEFFERNAN

"TODAY IS THE INDIA DAY,"

Aziz Ansari announces to the journalist who has just shown up on his set. "Do you speak Tamil?" The journalist does not. Ansari flashes a friendly grin. "That's a shame, this whole scene is in Tamil—you won't understand a word." He looks around with amusement: There are, in fact, a lot of Indians here. As far as the camera monitor can see, dozens of South Asian extras are standing around at a makeshift bazaar, the men in loose shirts and sandals and the women in saris. The cow (there's a cow) starts getting restless under the June sun. They're all waiting for the guy in charge to tell them what to do next. • Ansari is the guy in charge. As the co-creator, co-writer, and star of the new Netflix comedy *Master of None* (Nov. 6), he's made sure the outdoor Brooklyn lot has been meticulously transformed into a 1950s Indian

streetscape, cattle and all. On the show, Ansari plays a 30-year-old actor named Dev living in New York, whose day-to-day life often looks like one long string of dating disasters. But today is a flashback scene, drawn from stories Ansari's father told him about his childhood in India. So for the next few hours, Ansari directs a young boy who's playing a version of his old man. The kid needs a little guidance. "Remember, your brother got his food stolen, so you're *sad*," Ansari tells him after a take. To loosen things up, he cracks a joke in (most likely?) Tamil, and a number of the older extras laugh.

"It's an episode about immigrants called 'Parents,'" Ansari later explains. "It shows the dad going from being a little kid to coming all the way to America. You see his whole journey and all the sacrifices he's made—and then it cuts to present day, and you're like, 'Oh, man, his [grown]

kid's such an a--hole.'" He's being somewhat harsh on his own character, who could more charitably be described as *adrift*, trying to figure out what exactly it is he wants out of life. Love? Success? Tacos? He's confounded by it all.

The 32-year-old Ansari, on the other hand, is very much in control right now—especially of his career. After bursting onto the scene in 2007 with his acclaimed MTV sketch-comedy show *Human Giant*, the South Carolina-raised comedian quickly nabbed roles in films like *I Love You, Man* and later joined the cast of *Parks and Recreation* for a seven-season run as Tom Haverford. He's done numerous hit stand-up specials (including a sold-out performance at Madison Square Garden) and in June released the *New York Times* best-seller *Modern Romance*, a book about dating that he penned with real-life sociologist Eric Klinenberg.





But *Master* might be Ansari's most ambitious and personal work yet. "I try to write stuff that's very real and authentic to me," he says. And while it's first and foremost a comedy, it's not afraid to go dark. "I'm hoping people are going to be like, 'Holy s---, I didn't know Aziz had an interest in doing that kind of stuff.' If you've just seen me do Tom on *Parks* or my stand-up...it's definitely not what you'd expect from me."

ANSARI MAY BE THE STAR of the show, but *Master* actually has two masters—his friend Alan Yang, a longtime writer on *Parks and Rec*, created and co-wrote the series with him. The original concept was "a dating show with a narrower scope," says Yang. But with time it evolved into something deeper. "Aziz said, 'Would you be interested in doing a show that's a little more personal, and more about what we go through every day?' I jumped at the chance." Their *Parks* boss Michael Schur was also an early believer, signing on as an executive

producer (or, as Ansari jokes, "the dark overlord"). Another *Parks* colleague, writer Harris Wittels, who died of a drug overdose in February, was also a producer. "I'm glad we got to work on it together," Ansari says. "There are some bits that he wrote that are so funny. It's so bittersweet to film them and see them turn out really good and be like, 'F---, it's a bummer you're not here to see these crazy things we wrote.'"

Master's other stars include former *SNL* featured player Noël Wells as Rachel, a love interest; Eric Wareheim, Lena Waithe, and Kelvin Yu as Dev's inner friend circle; and Ansari's actual parents as Dev's parents. "They crushed," Ansari says of his mom and dad. "Their lines got huge laughs. It's really crazy—there's certain scenes where my dad is stealing the show." (Claire Danes and Noah Emmerich also show off their comedic chops with cameos.)

The 10 episodes play out like a series of loosely connected short stories—Ansari is fond of referring to them as individual

mini-movies, with Dev and his struggle to reach the next phase of his life at the center of each. "I don't think he's a man-child," Ansari says. "It's not Seth Rogen in *Knocked Up*. But it's like, 'Okay, I'm an adult now. This is it.' He's in that last stage that people go through at that age. The choices you make now end up defining your life in a lot of ways, be it career, love, whatever. There's a lot of pressure not to f--- up."

Every episode also features a broad topic—elderly people, sexism, parents—that the characters approach and dissect from various perspectives. Some threads are easy to recognize as "classic Aziz," particularly when (yes) modern romance is involved. "It's all driven by a comedic point of view I've honed over the last few years," Ansari explains. "It was really just dumping everything from my head and then putting it into narrative form." Adds Yang: "A lot of his work before was a monologue—that's just what stand-up is. But here it's a dialogue, and you get lots of different points of view."

Race and ethnicity also pop up as recurring themes. In an episode titled "Indians on TV," Dev becomes so disillusioned with how Asian actors are treated in show business that he starts refusing to do accents in auditions. "There's this thought that 'Oh, there's been so much progress and there's all this diversity on TV,'" Ansari says. "But it's like, there's always *one* Asian guy in a group. Does this group of people really never see another Asian guy ever? It's just him?"

If the slightly serious tone of *Master of None* sounds like a gamble, Ansari knows it. "It's the first thing I've done where I've been so involved in every aspect and really got to make it what I wanted," he says. "Anytime you make a show like this, you hope you can pull it off and that people respond to it. It's always a crapshoot." Does he see viewers using the series for "Netflix and chill" booty calls? He laughs. "Why not?! It's probably better than some Russian prison documentary."

As daylight starts dimming, Ansari surveys the frenetic activity before him: children, extras, producers, that cow. He seems satisfied. "One day me and Alan were in a hotel room, and he told me the story about his dad in Taiwan, and I told him the story about my dad in India," he says. "Now we, like, build Indias. That's crazy." ♦



(Clockwise from top left) Ansari on the *Master of None* set in Brooklyn; behind the scenes; with *Parks and Recreation* costars Rashida Jones, Rob Lowe, and Nick Offerman

Movies

EDITED BY **STEPHAN LEE** @stephanmlee

► REEL NEWS

An Ab Fab Announcement Edina and Patsy have shaken

off their hangovers...for now. The big-screen version of

Britcom *Absolutely Fabulous* is finally filming. **Pan Peters**

Out *Pan* failed to take flight, opening to \$15.3 million.



▲ Carey Mulligan

Suffragette

STARRING

Carey Mulligan, Helena Bonham Carter, Brendan Gleeson, Meryl Streep

DIRECTED BY

Sarah Gavron

RATING

PG-13

LENGTH

1 hr., 46 mins.

REVIEW BY

Chris Nashawaty @ChrisNashawaty



A LITTLE MORE than a century after they blew up mailboxes and smashed windows with bricks, the crusading British women who fought tooth and nail for the right to vote have finally been given their close-up in Sarah Gavron's *Suffragette*. It's an important and incendiary chapter of history that has an added timeliness since it springs from one of the least gender-representational industries in America. Which is why it's a shame that, despite some excellent performances, this urgent, well-intentioned film feels so conventional and stolid.

Carey Mulligan plays a working-class Everywoman named Maud Watts—an East London laundry worker who toils in bleak sweatshop conditions while fighting off the advances of her leering foreman (Geoff Bell). The year is 1912, but there's something about Maud's suffering that feels just as contemporary as Charlize Theron's in *North Country*. With her sad gaze and a washed-out face etched with hardship, Mulligan exquisitely imbues Maud with the defeated air of someone who knows what it feels like to have no say. At home, she's just as powerless. Her husband (Ben Whishaw) is a prideful conservative who kicks her out and takes their young son when she starts attending subversive meetings and discovers her feminist voice.

The movement that Maud enters with wide eyes and fiery ideals isn't interested in

LOST IN TRANSLATION: YOSHIO SATO; ETERNAL SUNSHINE OF THE SPOTLESS MIND: FOCUS/SCREENSCENES; BRIDGE OF SPIES: JAAP BUITENDIJK

▶ Sarah Silverman and Josh Charles



I Smile Back

STARRING Sarah Silverman, Josh Charles

DIRECTED BY Adam Salky

RATING R | **LENGTH** 1 hr., 25 mins.

REVIEW BY Chris Nashawaty @ChrisNashawaty

civil disobedience. Spurred on by their leader-in-hiding, Emmeline Pankhurst (Meryl Streep, passing through in the briefest of cameos), Maud and her bomb-throwing sisters (including a welcome Helena Bonham Carter) plot a series of headline-grabbing acts of violent political theater. The stunts not only land her in jail, they also bring her to the attention of a police inspector (Brendan Gleeson) who's too dogged and determined to see that he's on the wrong side of history.

Speaking of history, *Suffragette* certainly puts a lot of it on its fictional heroine's shoulders. Probably too much. Exploited at work, marginalized at home, brutalized in prison, and emotionally put through the wringer as a mother, Mulligan's Maud is marched through virtually every station of the cross when it comes to suffering. It's as if Gavron and writer Abi Morgan didn't trust their story enough and stacked the deck to justify Maud's feminist awakening when no justification is required. It's enough that women were treated as second-class citizens in a civilized country. As a result, *Suffragette* ends up feeling a bit melodramatic and manipulative, heavy-handed in the moments it should be most human. Fortunately, standing out among the film's sea of black coats and brimmed hats is Mulligan's more-subtle-than-her-surroundings performance. With one look into her expressive, heartbroken eyes, you know *exactly* what she's fighting for. **B**

THIS FILM CONTAINS THE FOLLOWING:

- H

HATS
- HT

HORSE TRAMPLING
- SA

STREEPIAN ACCENT
- DP

DICKENSIAN PRISONS

▶ **THERE'S A LONG** tradition of comedians diving deep into dramatic movie roles to show us—and themselves—there's a Janus-mask flip side to being funny. Sarah Silverman, who's best known for her deadpan, taboo-flouting stand-up act, is no stranger to acting on screen (even if she tends to play the wacky friend who says inappropriate things). But in Adam Salky's *I Smile Back*, she's far from anywhere she's been before. Silverman plays a suburban wife and mother who's battling depression and numbs herself with cocaine, booze, and self-destructive hookups that her husband (Josh Charles, fantastic) can't overlook anymore. Her downward spiral is hard for him—and us—to watch. Too bad this woman-on-the-verge drama doesn't match the fearlessness of her performance. It's 85 minutes of grim abyss-gazing with no hope of salvation. If Silverman's going to bare her soul this nakedly, she deserves a better film to do it in. **B-**

NOT FUNNY HA-HA
TOTALLY DEVASTATING

COMEDIANS' SADDEST ROLES
Don't laugh at their pain. Here's the damage:



BILL MURRAY
Lost in Translation
Washed-up and adrift



JIM CARREY
Eternal Sunshine of the Spotless Mind
Heartbroken and regretful



KRISTEN WIIG & BILL HADER
The Skeleton Twins
Compulsive and suicidal



MO'NIQUE
Precious
Abusive and monstrous



CRITICAL MASS

For **10 current releases**, we compare EW's grade with scores averaged from IMDb, Metacritic, and Rotten Tomatoes

EW		IMDb	META-CRITIC	ROTTEN TOMATOES	AVG.
A-	THE MARTIAN	83	81	93	86
B+	BRIDGE OF SPIES ▲	85	81	92	86
A	ROOM	76	83	93	84
A	BEASTS OF NO NATION	71	80	89	80
B	STEVE JOBS	70	82	86	79
B-	CRIMSON PEAK	76	66	68	70
B	GOOSEBUMPS	72	60	72	68
C-	THE FINAL GIRLS	71	59	71	67
C	TRUTH	50	71	66	62
C-	PAN	60	36	26	41



Tab Hunter Tells All



He was the golden boy of Hollywood's golden age. Now, in the new doc **Tab Hunter Confidential**, the 84-year-old star opens up about being gay back when coming out wasn't an option.

By Kevin P. Sullivan

▲
Tab
Hunter

AS ONE OF the last contract players under the reign of the Old Hollywood studio system, Tab Hunter, the star of *Battle Cry* and *Damn Yankees*, was everything a 1950s heartthrob was supposed to be—charismatic, handsome, talented—but also the one thing he wasn't supposed to be: gay.

After telling all in his 2006 memoir, *Tab Hunter Confidential: The Making of a Movie Star*, Hunter is revisiting his rise to fame—and the years he spent in the closet—in a new documentary (out now).

The film, directed by Jeffrey Schwarz (*I Am Divine*), covers much of the same territory as the book, including Hunter's relationship with *Psycho* star Anthony Perkins and his arrest after the Los Angeles police broke up what a tabloid referred to as a "limp-wristed pajama party," but it also features interviews with many of Hunter's contemporaries, including Debbie Reynolds, Clint Eastwood, and Venetia Stevenson, whom Hunter dated for some time in order to keep up his straight public persona.

"It was the '50s. Everything was kind of swept under the carpet," Schwarz says. "To interview one of the 'beards'

of the era, you get a sense that everyone knew the game they were playing."

The product of a conservative Catholic German household, Hunter has never been one to talk about messy things like emotions, and as a staunch champion of everyone minding their own business, he's never felt compelled to tell his story on screen. It took two years to persuade him to make the movie at all, but Hunter understands the curiosity about his life and why it is important for him to share it. "I thought, you know, get it from the horse's mouth and not from some horse's ass after I'm dead and gone," he says. "Because you know someone's going to put a spin on it."

Despite being able to freely discuss his sexuality now, Hunter doesn't see much of a difference in Hollywood today nor in the expectations placed on the modern leading man, but he's happy that his experiences of hiding from the world can now be viewed more as an artifact of history than as a portrait of the present. "The documentary gives an insight into an era that never will be again," he says. "That's something I'm really pleased about."

Bone Tomahawk

STARRING Kurt Russell, Patrick Wilson, Matthew Fox, Richard Jenkins, Lili Simmons

DIRECTED BY S. Craig Zahler

RATING NR | **LENGTH** 2 hrs., 12 mins.

REVIEW BY Chris Nashawaty
@ChrisNashawaty

▶ **STRANGE HAPPENINGS ARE** afoot in the frontier town of Bright Hope. A murderous drifter shows up, a stable boy is killed in grisly fashion, and a trio of hostages are whisked off in the cloak of night by a bizarre tribe of cave-dwelling savages with a sweet tooth for human flesh. That's right, first-time writer-director S. Craig Zahler's luridly titled tale is none other than a cannibal Western—and a pretty decent one at that, thanks to a stellar cast that includes Kurt Russell as a gruff sheriff with a Yosemite Sam mustache, Richard Jenkins as his rambling backup deputy, Matthew Fox as the town dandy with a bloody history with the Indians, and Patrick Wilson, whose wife was one of the abducted. As this ragtag posse saddles up to save her and mete out scrub-brush justice, the film can't help but take on a *Searchers* vibe (albeit with John Ford's grandeur replaced with B-movie gore). The first hour and a half or so are full of character moments with surprising depth, but they're also a bit slow going. The film really picks up the pace from trot to gallop when the rescue party arrives at the pasty cannibals' hillside lair, and we finally get a chance to witness the captors putting their titular weapon of choice to crunchy use. I doubt there's a huge audience for a movie like *Bone Tomahawk*, but those who find it may turn it into a new cult classic. **B**

▶
Richard
Jenkins
and Kurt
Russell



BONE TOMAHAWK: SCOTT EVERETT WHITE

Entertainment WEEKLY EVENTS



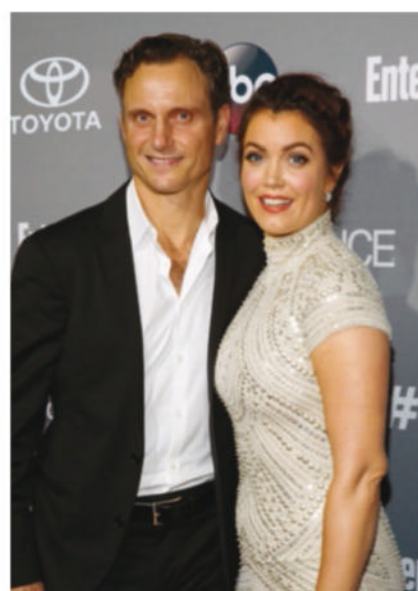
SHONDALAND PARTY

LOS ANGELES
SEPTEMBER 26, 2015

Entertainment Weekly, PEOPLE, ESSENCE and ABC kicked off this season of **#TGIT** with casts from *Grey's Anatomy*, *How to Get Away with Murder* and *Scandal*.

Thanks to presenting sponsor **Toyota**, guests were able to arrive to the party in style.

Casts came together to celebrate **Shondaland** with endless laughs that were captured by celebrity photographer, Mark Royce, in the **Twitter sponsored cinemagraph booth**.



CLOCKWISE, FROM TOP LEFT: Katie Lowes, Joe Morton & Guillermo Diaz (*Scandal*); Creator & EP Shonda Rhimes, Viola Davis (*HTGAWM*), Executive Producer Betsy Beers, Ellen Pompeo (*Grey's Anatomy*), Executive Producer Peter Nowalk; Tony Goldwyn & Bellamy Young (*Scandal*); Camilla Luddington (*Grey's Anatomy*); Alfred Enoch (*HTGAWM*); Charlie Weber & Liza Weil (*HTGAWM*)

PHOTO CREDITS: Mark Royce;
Jason Kempin

PRESENTED BY:



Entertainment WEEKLY

ESSENCE

People

#TGIT



BOUND FOR GOLD

Oscar's Freshman Class

A new crop of directors has surged to the front of the Academy Awards race.

By Devan Coggan, Joe McGovern, and Nicole Sperling

MANY OF THIS year's most anticipated movies haven't hit theaters yet, but the awards buzz is already deafening. While the directing category will likely include one or two filmmakers who've been nominated before—e.g., David O. Russell for *Joy*, and last year's winner, Alejandro G. Iñárritu, for *The Revenant*—some of the most daring, unexpected, and thrilling movies this fall have come from directors who have never been nominated for Best Picture or Director:

Lenny Abrahamson (*Room*), **Peter Landesman** (*Concussion*), **Tom McCarthy** (*Spotlight*), and **Patricia Riggen** (*The 33*).

The last first-time nominee to score a statuette for directing was Alfonso Cuarón (*Gravity*) in 2014, and given their extraordinary new films, one of these four may join him.

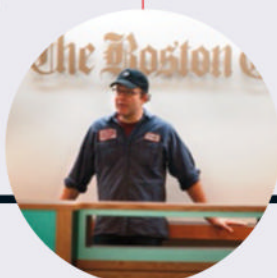
▶ PATRICIA RIGGEN *THE 33*

When she was approached to direct *The 33*, an intense reenactment of the 2010 Chilean mine collapse, Riggen thought, "I loved that they were considering a female director for a movie about mines and drills and men in boots and hard hats." The Mexican filmmaker behind 2007's *Under the Same Moon* doubled down by shooting the movie not on a soundstage but in real salt mines. "Thirty-five days, six-day weeks, 14-hour days," she says. "I wanted to give us all a taste of what it's like to be a miner." She got more than a taste. On the first day of filming, Riggen sat down in her chair and was immediately clobbered by a stone on her hard hat. "I took it as a good sign," she laughs. "I said to the mine, 'Okay, we know you're here, we'll respect you.'"



▶ TOM MCCARTHY *SPOTLIGHT*

He's the writer-director of critically adored indies *The Station Agent* and *The Visitor*, but you probably know him best as Scott Templeton, the unscrupulous *Baltimore Sun* reporter from *The Wire*. Now McCarthy's back in the newspaper business (sort of) as the director of *Spotlight*, the story of the *Boston Globe* investigative team that exposed the systemic sex abuse of children by Boston priests—and how the Catholic Church covered it up. McCarthy and his co-writer, Josh Singer, worked with the actual *Globe* reporters to make sure they got everything right. "Once we started digging into this story, we thought we had to be as true to the story as these reporters were," McCarthy says.





▶ **LENNY ABRAHAMSON** *ROOM*

Irish director Abrahamson persuaded Emma Donoghue, author of the 2010 best-seller *Room*, to sell him the film rights with one radical promise: He wouldn't change anything structurally from page to screen. *Room* is about a mother and son imprisoned in a shed, and the film's first half never departs the 10' x 10' space. Though the plot is grim, Abrahamson elicits an incredible performance from Jacob Tremblay, now 9. "With Jacob, there were aspects of the story we just didn't want to burden him with," Abrahamson, a father himself, says. "We talked about what it was to feel really happy—what it felt like just before you fell asleep." The result is one of the most powerful experiences you'll have in theaters this year.



▶ **PETER LANDESMAN** *CONCUSSION*

Prior to becoming a filmmaker, Peter Landesman was a novelist, painter, and journalist covering such thorny issues as sex trafficking and the Rwandan genocide. Now the writer of *Parkland* and *Kill the Messenger* is making his highest-profile film, *Concussion*. The movie is based on the true story of forensic pathologist Bennet Omalu (Will Smith), who discovered widespread brain damage among pro football players—and then fought to do something about it. Landesman let his journalist's rigor for accuracy guide both the film and its star. "This movie was too important to f--- up," he says. "I didn't want any false accusations or historical inaccuracy to distract from this amazing story, and from Will's great performance."

▶ Bill Murray



Rock the Kasbah

STARRING Bill Murray, Zooey Deschanel, Bruce Willis, Kate Hudson, Leem Lubany

DIRECTED BY Barry Levinson

RATING R | **LENGTH** 1 hr., 42 mins.

REVIEW BY Leah Greenblatt @Leahbats

▶ **RICHIE LANZ** (Bill Murray) is the finest music manager in all of Los Angeles, or at least in the immediate vicinity of the Van Nuys motel room he operates out of: a self-styled showbiz Zelig who hardly needs prompting to tell his starry tales. (Jimi Hendrix? Stevie Nicks? Madonna? All satisfied customers.) Times are tough, though, so when he hears there's money to be made entertaining troops in Afghanistan—"It's war, dude! The faucet is *open*"—he takes the bait. His assistant/primary client (Zooey Deschanel) is less enamored of Kabul, and when she bails, Richie is left in an active war zone sans passport, wallet, and talent. Cue a series of zany capers involving a squinty-eyed mercenary (Bruce Willis), shady American arms dealers (Scott Caan and Danny McBride), and a prostitute with a penchant for free enterprise and macramé bikinis (Kate Hudson). But it's pure fate, Richie believes, that leads him to a local Pashtun girl (Leem Lubany) whose desire to sing on the *Idol*-esque TV show *Afghan Star* is, in her culture, a death sentence.

Your enjoyment of all this will probably depend heavily on your willingness to let the words *romp* and *Taliban* coexist for approximately two hours. The movie itself is slight and sometimes outright offensive, though it's also intermittently amusing and not entirely unself-aware. The best bits hang mostly on Murray, whose gonzo charm is enough to keep *Rock* from sinking under the weight of its own silliness. **C+**



▲ Hayley Kiyoko, Aubrey Peeples, and Stefanie Scott

JEM AND THE CARTOON-MOVIE EXPLOSION!

With an update of the '80s animated series *Jem and the Holograms* rocking theaters Oct. 23, we check the status of other retro TV 'toons that could (or should) get the big-screen treatment. *By C. Molly Smith*



▶ **WHERE ON EARTH IS CARMEN SANDIEGO?**
1994–1999
J. Lo was in talks to play the infamous thief in 2011, but now it's unlikely she'll ever pilfer a national monument while wearing a red ensemble.
Who Should Star
Gina Rodriguez in an origin story.



▶ **DINO-RIDERS**
1988
Mattel recently started some chatter about a live-action update for this T. rex 'toon about militarized dinosaurs and the soldiers who ride them.
Who Should Star
Chris Pratt has already done *Jurassic World*, so how about Chris Pine?



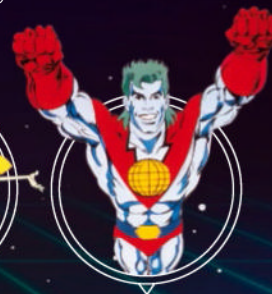
▶ **THUNDERCATS**
1985–1989
The series about a group of humanoid cats with really good hair had a live-action feature remake in the works a while back.
Who Should Star
Josh Gad as Lion-O's nebbishy pet, Snarf, because he's no stranger to playing the endearingly annoying sidekick.



▶ **SHE-RA: PRINCESS OF POWER**
1985–1987
He-Man is getting a second live-action film even after his first one, 1987's *Masters of the Universe*, flopped. Maybe his twin sister, She-Ra, should take the spotlight.
Who Should Star
Real-life action hero Ronda Rousey is worthy of wielding She-Ra's Sword of Protection.



▶ **HEY ARNOLD!**
1996–2004
Sure, we've seen the 2002 animated feature based on the titular fourth grader, but a live-action flick with the gang grown up at their high school reunion could be seriously funny.
Who Should Star
Amy Schumer as Helga (still with that beauty of a unibrow).



▶ **CAPTAIN PLANET**
1990–1996
A feature adaptation of this eco-friendly hit was announced in 2013. Instead of taking the earnest tone of the cartoon, it should try for an arch, *Guardians of the Galaxy* vibe.
Who Should Star
Dwayne Johnson best represents the qualities of earth, wind, water, fire—and heart.



An Octopus
Pulled it into
tiny pieces



Andrei

**With our worry-free guarantee, we'll
replace it no matter how they say it broke.**

The Fire Kids Edition tablet comes with a "no questions asked"
2-year guarantee, so you can send it in and get a replacement
if it breaks—even if an octopus is to blame.

1-Year of Amazon FreeTime Unlimited
Over 10,000 Kid-Friendly Titles
Parental Controls

\$99.99

fire Kids
Edition

Engineered by
amazon



TV

EDITED BY **AMY WILKINSON** @amymwilk

Big Scares on the Small Screen

With Halloween fast approaching, critics **Melissa Maerz** and **Jeff Jensen** curate six of the creepiest episodes of TV you'll ever see. Welcome to your next nightmare.

WHEN YOU THINK of horror, you might not immediately think of television. Bela Lugosi emerging from shadow? Linda Blair projectile vomiting? Sure. Yet TV has gotten little credit for freaking us out since its earliest days. But the horror genre has not just made for great programming, it has given us shows like *The Twilight Zone* and *American Horror Story* that expanded and reinvented the medium. So for Halloween, we present a bag of chilling treats that prove just how scary-good creepy TV can be. Go on, choose your favorite flavor of fright.



MELISSA'S PICKS

The Twilight Zone
"Eye of the Beholder"
SEASON 2, EPISODE 6

SCARE TACTIC Twisted truths

Why do certain things scare us? That's the most primal mystery in horror, and this disconcerting allegory makes it a moral question, too. It focuses on a woman (Maxine Stuart) in a hospital, her face covered in bandages, recovering from plastic surgery to correct

deformities. When the doctors remove her bandages, declaring the surgery a failure, we expect to be repulsed by her face. What happens instead is both visually and philosophically chilling. The shocking thing isn't her face, but the reason why you might've been disturbed by it. The twist is that the real freak is you. **A H I N**

Twin Peaks
"Coma"

SEASON 2, EPISODE 2

SCARE TACTIC A mysterious menace

Who killed Laura Palmer? Who cares! It's way more unnerving to wonder: Who (or what) the hell is BOB (Frank Silva), described simply as "the evil men do"? Just watching him slither across the living room, popping up from behind the couch to scare Laura's cousin Maddy (Sheryl Lee, who also played Laura), makes you want to back away slowly from the screen. What makes him so

THE X-FILES: KEN STAMFORTH/FOX; BLACK MIRROR: HAL SHINNIE; THE TWILIGHT ZONE: EVERETT COLLECTION

LOGLINES

No More Smizing *America's Next Top Model* will come

to an end after its 22nd season finale airs Dec. 4. **Donald**

Glover Moves to Atlanta The actor-rapper's hip-hop-

themed comedy has been picked up by FX for 10 episodes.



◀ (Clockwise from top left) *The X-Files*; *Buffy the Vampire Slayer*; *Twin Peaks*; *American Horror Story*; *Black Mirror*; and *The Twilight Zone*

scary must be so deeply lodged in the collective unconscious that words can't do it justice. **A H I N**

Black Mirror "White Christmas"

CHRISTMAS SPECIAL

SCARE TACTIC Dystopian dread

It's a cautionary tale for our tech-obsessed age. One story line follows Matt (Jon Hamm) and Potter (Rafe Spall), who are trapped in a snowy cabin, trading

information about their pasts, while another finds a woman (Oona Chaplin) living in a not-too-distant future where you can "block" people in real life, like on Facebook. To say more would spoil things. This is psychological horror at its most unsettling: no serial killers, no zombies, just a sinking feeling that what happens to the people on screen could one day happen to us. (Available on VOD for DirecTV subscribers Nov. 9)

JEFF'S PICKS

The X-Files

"Home" SEASON 4, EPISODE 2
SCARE TACTIC Incest icks

We remember this one for irreverently deconstructing myths of family values and small-town idealism—and for the deformed inbred children who procreate with their paraplegic mother. (You threw up a little, didn't you?) The sharp direction and the impish script disturb with delightfully demented details: an infant hand in bloody soil. The grooves in the floor, left by Mom's rolling mattress. Mulder and Scully, herding

pigs. Wickedly funny, yet so damn queasy, Fox refused to rebroadcast the episode due to complaints. **A H I N**

Buffy the Vampire Slayer "Fear, Itself"

SEASON 4, EPISODE 4

SCARE TACTIC Heady horror

The gang goes to a Halloween party and confronts everyone's worst fear. Keg beer? No, silly: See the title. A tiny demon with monstrous influence—just like, you know, fear itself—psychically preys on our heroes by turning their anxieties against them. It's short on blood and boo! yet full of clever, affecting subversion, attending to the internal lives of the characters. You're scared because you care. **A H I N**

American Horror Story "Piggy Piggy"

SEASON 1, EPISODE 6

SCARE TACTIC Ripped-from-the-headlines realness

Until the recent glut of sexual violence against women on TV, no single scene had unsettled me more than the school shooting that opened this episode. It's a shamelessly manipulative set piece, terrifying and infuriating—as it should be. The rest of the hour—an alternately ironic and blunt rumination on confronting and denying real-world horror—provokes and chills, challenging us to view its mass-shooting devil (Evan Peters) with both righteous anger and sympathy for his brokenness. **A H I N**

IF YOU PREFER SILLY OVER SPOOKY...

Check out our top four festive-comedy picks. They'll have you screaming—with laughter. **By Shirley Li**



HOW I MET YOUR MOTHER "The Slutty Pumpkin"

SEASON 1, EPISODE 6

Ted (Josh Radnor) searches for a woman he once had chemistry with at a Halloween party. Singledom: It really is scary. **A I N**



FRASIER "Halloween"

SEASON 5, EPISODE 3

At a literary-themed costume party, rumors of Roz's (Peri Gilpin) pregnancy throw everyone for a loony loop. **A H I N**



COMMUNITY "Horror Fiction in Seven Spooky Steps!"

SEASON 3, EPISODE 5

Britta (Gillian Jacobs) hatches a scheme that involves everyone telling horror stories. Naturally, things get a bit...Britta'd. **A H I**



THE SIMPSONS "Treehouse of Horror V"

SEASON 6, EPISODE 6

The annual special always boasts flawless jokes, but this ep's *The Shining* parody isn't just quotable—it's practically perfect. **A I**

CRAZY CROSSOVER

The Legend of Sleepy-Bones

Hold on to your head! The casts of the Fox series **Sleepy Hollow** and **Bones** meet cute for a two-hour event (airing Oct. 29 at 8 p.m.).

By Natalie Abrams

ICHABOD CRANE, Abbie Mills, Temperance Brennan, and Seeley Booth walk into a bar. No, this isn't the setup for a joke. Ahead of Halloween, the worlds of *Sleepy Hollow* and *Bones* will collide for a rare genre-bending crossover.

"I thought, 'No way, different universes, it'll never work,'" Tom Mison (Ichabod) recalls of his initial reaction to the pitch. And yet, here he sits on a late-September afternoon on the set of *Bones*, sipping a Sex on the Beach—which, according to Crane, Benjamin Franklin apparently once called a Fondle in the Forest—in the aptly titled Founding Father's bar, his character toasting the unlikely foursome's impossible achievement: finally getting along.

But let's start at the beginning: The two-hour event kicks off in the more grounded universe of *Bones*, when a headless corpse lands in Brennan's (Emily Deschanel) possession at the Jeffersonian lab, raising a red flag for Ichabod and Abbie (Nicole Beharie). "Immediately, we think it's the Headless Horseman," says Mison, which is why the *Sleepy* duo arrive to claim the body under the guise of an investiga-

tion. But it won't be that easy.

After an awkward first meeting in which Ichabod is mistaken for a cosplayer, the quartet gravitate toward investigative pairings—as FBI agents, Booth (David Boreanaz) and Abbie are a natural fit. (Plus, Booth and Ichabod "don't like each other," Mison notes.) Ichabod and Brennan, however, are a different story. "They're very, very similar," Mison says. So similar, in fact, "they're always trying to one-up each other intellectually."

Fortunately, the actors themselves don't feel the same way. "It's great working with them," Boreanaz says. "They're a lot of fun. We get a chance to talk about how they deal with living and shooting in Atlanta versus living in Los Angeles." Save for ancillary *Sleepy Hollow* scenes that don't include *Bones* players, the entirety of the crossover was shot during a single week in Los Angeles, in part to accommodate Deschanel. "I asked not to fly, because it was just too soon after having a baby to go for work," she says.

Things turn toward the fantastical for the *Sleepy* hour. After discovering the body actually belongs to the dangerous

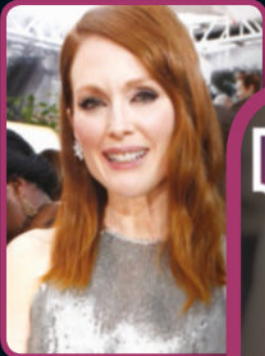
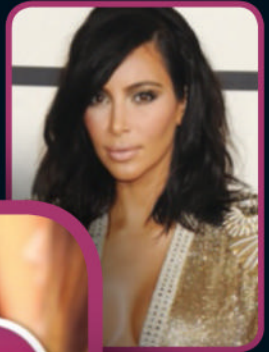


▲ (Top) Emily Deschanel and Tom Mison; (left) David Boreanaz and Nicole Beharie

redcoat General Howe (Nicholas Guest)—who, unbeknownst to Team *Bones*, has been reanimated and raises a battalion of undead British soldiers—the crime fighters all find themselves in the bowels of the Capitol building, where they locate a secret door conveniently unlocked by the Mason ring on Ichabod's hand. Brennan reacts in awe as the wall slides back. "We don't have this on *Bones*," Deschanel quips between takes on the set built especially for the crossover. "Walls don't move like this." But one question remains: Will the crossover make the ratings move, too? Boreanaz, for one, is hopeful. "We want to do a crossover with *Empire*, but they're so large, we'd have to climb golden ladders to get to their sets now."

“IT'S FUN TO SEE THOSE WORLDS COLLIDE.... IT'S LIKE A GHOSTBUSTERS MOMENT.”
—DAVID BOREANAZ

People love **Hollywood**



People

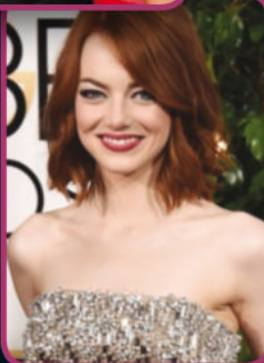
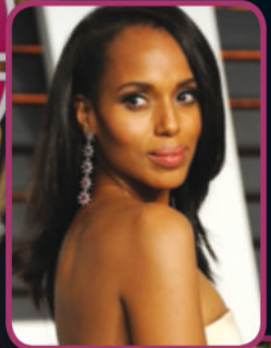
FEBRUARY 2015

THE
YEAR'S
HOTTEST
RED
CARPET
LOOKS!

305
AMAZING
PHOTOS! | BIGGEST
FASHION &
BEAUTY TRENDS

BEST
DRESSES

AWARDS
SEASON
SPECIAL



People love **People**



Pick up a copy in store today or subscribe at People.com

▼ (Clockwise from top left) Derek Hough, Chyler Leigh, Jeff Probst, Lennon and Maisy Stella, Julie Plec, Joshua Malina, Scott Foley, and Gabourey Sidibe



ONLY ON
EW.COM

Written by the Stars

We know you can't get enough of small-screen obsessions like *Scandal*, *Empire*, and *The Vampire Diaries*, which is why—in addition to our weekly recaps—we've asked the series' best and brightest to write (or video) their own episode reactions and reveal behind-the-scenes scoop. Tune in and log on to **EW.com** for all the latest celebrity recaps!

► SCANDAL

It's handled...by **Joshua Malina** and **Scott Foley**. The costars (otherwise known as U.S. Attorney General David Rosen and former Pope paramour Jake Ballard) join forces to give Gladiators a peek into the D.C. drama with "Folina: A *Scandal* Hang-over Blog." (White hat not required.)

► EMPIRE

You just know sassy assistant Becky Williams has plenty to say—and so does her real-life alter ego **Gabourey Sidibe**, who recaps all the high notes from Fox's hip-hop hit. Consider it an all-access pass into the Lyons' den.

► DANCING WITH THE STARS

When he's not cha-cha-ing, pro **Derek Hough** takes fans behind the curtain—and even into his trailer—every Monday with his revealing video diary. (And by "revealing," we mean "sometimes shirtless.")

► THE VAMPIRE DIARIES and THE ORIGINALS

Executive producer **Julie Plec**—the woman responsible for all those hot bloodsuckers on The CW—talks all things undead and answers fans' questions. It's like your very own vampire diary!

► NASHVILLE

Sisters **Lennon and Maisy Stella** (a.k.a. Maddie and Daphne Conrad) host a weekly video recap of ABC's musical drama—and serve up a few musical moments of their own.

► PLUS MORE

Check out postmortems with *Survivor* host **Jeff Probst**, *Quantico* showrunner **Josh Safran**, and the *How to Get Away With Murder* cast. And stay tuned for **Chyler Leigh's** *Supergirl* blog, taking flight Oct. 26!



OUT OF THIS WORLD WITH NEIL DEGRASSE TYSON

The astrophysicist, whose chat show, *StarTalk*, returns to National Geographic on Oct. 25 at 11 p.m., answers our burning cosmic culture questions. **By Gillian Telling**



What's the most accurate depiction of space that you've seen in either TV or movies?

Remember the double sunset in *Star Wars*, where Luke is looking at the horizon? Most of the stars in the sky have double or multiple star systems, which we as astrophysicists knew, but the public didn't really know. So kudos, *Star Wars*!

Could Doctor Who's time-traveling TARDIS ever come to be?

I want so badly for there to be a TARDIS, but we're nowhere near close to one. It's bigger on the inside, though, and that's some real four-dimensional geometry going on!

How about a robot maid, like The Jetsons' Rosie?

We need to expand our concept of robots.

They don't have to look like humanoids, they just have to get the task done for us. Like the Roomba—it doesn't have to look human, it just has to be a vacuum.

From Star Trek to Falling Skies, television is rife with depictions of alien life-forms. But are extraterrestrials real? Would they be friend or foe?

Given how old the universe is and how many stars and planets there are, it would be inexcusably ego-centric to think we're the only intelligence in the universe. But if aliens could visit us, it means they're vastly more intelligent, so they can turn Earth into a zoo for their entertainment—or ignore us, based on the premise that there's no sign of intelligent life on Earth at all.

NURSES HAVE A HEALING TOUCH



Dazzling rhinestones
embellish the
front design

A Custom Designed
Hoodie from
The Bradford Exchange



Design
on Back



Metallic
nurse hat
zipper pull

FOR THOSE WHO HAVE A HEALING TOUCH

With a constant devotion to comfort and compassion, nurses truly make a difference. Our "The Art of Caring" Embroidered Hoodie brings recognition to this profession in the everyday style of a hoodie.

Practical and comfortable with outstanding design features, this machine-washable hoodie is crafted in a dark charcoal easy-care cotton blend. The front and back of this wardrobe essential are embroidered with the word "NURSING" in white script. Pink sparkling rhinestones adorn the heart on the front while embroidered hearts and a nursing hat complete the design on the back. Exclusive design detail includes, a jersey lined hood,

side seam pockets in the front, knit cuffs and a straight hem for an extra comfortable fit. An exquisite metallic nurse hat zipper pull adds extra style. Imported.

A REMARKABLE VALUE... SATISFACTION GUARANTEED

This hoodie is a remarkable value at \$79.95*, payable in four easy installments of \$19.99. And it's available in 7 sizes from S to 3X, so you're sure to find a fit that's just right for you (sizes 1X to 3X add \$5). To reserve yours, backed by our 30-day guarantee, send no money now; just return your Reservation Application today!

www.bradfordexchange.com/nursehoodie

RESERVATION APPLICATION

SEND NO MONEY NOW

THE
BRADFORD EXCHANGE
—APPAREL & ACCESSORIES—

9345 Milwaukee Avenue · Niles, IL 60714-1393

YES. Please reserve "The Art of Caring" Embroidered Hoodie for me as described in this announcement in the size checked below.

- | | | |
|---|--|--|
| ☐ Small (6-8) 01-16661-010 | ☐ Large (14-16) 01-16661-012 | ☐ 1X (20) 01-16661-014 |
| ☐ Medium (10-12) 01-16661-011 | ☐ XL (18) 01-16661-013 | ☐ 2X (22) 01-16661-015 |
| | | ☐ 3X (24) 01-16661-016 |

©2015 BGE 01-16661-001-B1B

Mrs. Mr. Ms.

Name (Please Print Clearly)

Address

City

State

Zip

Email (optional)

E51201

*Plus \$10.99 shipping and service. Please allow 2-4 weeks after initial payment for shipment. Sales subject to product availability and order acceptance.

YOU THINK SOMETHING MAY BE WRONG. THE ANSWER IS NOT STARING YOU IN THE FACE.

Avoiding eye contact is one early sign of autism.

Learn the others today at autismspeaks.org/signs.

Early diagnosis can make a lifetime of difference.



AUTISM SPEAKS®
It's time to listen.



What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* BY RAY RAHMAN @RayRahman



MUST WATCH OF THE WEEK

YOU'RE THE WORST

WEDNESDAY, OCT. 28 | 10:30-11PM | FX

As hipsters soaking up the last of the weekend like to sing: "Sunday Funday, better than a Monday." In the case of *You're the Worst*, Sunday Funday is even better the second time around. For a special Halloween-themed affair, Jimmy (Chris Geere) tries to cheer up Gretchen (Aya Cash) by taking her out. "We tend to see red flags as opportunities, so we decided that we were going to make the episode the most hardcore Halloween-y s---storm we could," teases creator Stephen Falk. "Our nice, fun, boozy Sunday Funday episode, midway through, turns into a violent gorefest when the characters visit a no-rules, sign-a-waiver-before-entering 'extreme' haunted house." Dressed as the Mother of Dragons, Gretchen is joined by Lindsay (Kether Donohue) as a sexy sailor, Edgar (Desmin Borges) as the Situation, his new love interest Dorothy (Collette Wolfe) as Steven Spielberg, and Jimmy fittingly dressed as a pretentious character from the fictional comedy *Buckle Your Shoes*. The scariest part, surely, will be the Monday hangover. —Natalie Abrams

MONDAY OCTOBER 26



Series Debut

► **Supergirl**

8:30-9:30PM | CBS

Pop culture is glutted with superheroes, too many of them male. Flying to the rescue is *Supergirl*, courtesy of the usually dependable Greg Berlanti (*Arrow*, *The Flash*). Melissa Benoist is capable and winsome as Kara Danvers, Superman's cousin, sent to Earth to ensure his messianic destiny. Convoluted complications occurred, and now this gifted individual is intentionally underachieving as the weirdly insecure assistant to a hard-charging media mogul (Calista Flockhart). The pilot flirts with incoherence as it juggles too many competing concepts: strained feminist allegory, familiar rom-com, generic spectacle, irritating brand management. We need you, *Supergirl*. Straighten up and fly right. **B-** —Jeff Jensen

► **Gotham**

8-9PM | FOX

The Penguin continues battling for control of Gotham's underworld. Meanwhile, lesser-known character the Puffin just wants everyone to get along.

► **Jane the Virgin**

9-10PM | THE CW

Or maybe we should say *Jane the Student*: A slot at the graduate program she's been waiting for finally opens up, forcing her to make a tough decision.

► **Blindspot**

10-11PM | NBC

The team must take down a dangerous app that's used by criminals, while a What to Watch writer does his best to not make a million Tinder jokes.

► **Fargo**

10-11PM | FX

As a new theory about the diner shooting circulates, the Gerhardt clan intensifies the search for their wayward son Rye. If only he could've been more like his brothers Pumpnickel and Multigrain.

SERIES DEBUT

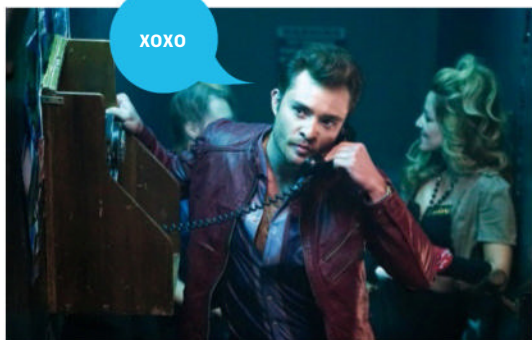
► **Follow the Rules**

10-10:30PM | MTV

Following in the footsteps of Nelly, T.I., and the Game, Ja Rule gets his own reality show. You're next, Ludacris!



TUESDAY OCTOBER 27



Series Debut

► Wicked City

10-11PM | ABC

Television doesn't need any more serial-killer dramas, though I would surely watch one if it was wicked smart. Like *Hannibal*. *Hannibal* was a profoundly deep, form-busting pulp serial, one of the best shows of the year. *Wicked City* is not. It's a profoundly unnecessary, formally cloddish collection of grating cop-show clichés, antiseptically scuzzy nihilism, and just stupid, stupid stupidity, wrapped in cheap, loud nostalgia for the L.A. of the hair-metal '80s. Jeremy Sisto plays the morally murky detective. Ed Westwick plays the misogynistic psycho. Erika Christensen plays his wrongheaded thrall. Hopefully they'll find better work soon. With a rebel yell, I cry NO! NO NO NO NO MORE! **D-** —Jeff Jensen

► World Series: Game 1

7:30-11PM | FOX

The Fall Classic kicks off with the [team 1 here] duking it out against the [team 2 here]. Go, [more popular team here]!

► The Muppets

8-8:30PM | ABC

The bitter feud between Miss Piggy and Reese Witherspoon escalates to a new level. But it's okay, Reese has experience getting *Wild*.

► NCIS: New Orleans

9-10PM | CBS

A petty officer dies of an overdose in the French Quarter. So...no beads?

WEDNESDAY OCTOBER 28



► The Mysteries of Laura

8-9PM | NBC

A local gym is rocked by scandal when someone is found cooked alive in the sauna. It's impressive, the lengths people will go to get out of those memberships.

► black-ish

9:30-10PM | ABC

Michael Strahan guest-stars as Dre's cousin June Bug, solidifying *black-ish* as Hollywood's top destination for men with gap teeth.

► The League

10-10:30PM | FX

Detroit wide receiver Golden Tate teams up with Taco for a new fantasy league, because even that's better than playing for the Lions right now. #SportsBurn

► Nashville

10-11PM | ABC

Juliette goes viral after she's taped getting in a fistfight with a fan. Who does she think she is, Shia LaBeouf?!

► American Horror Story: Hotel

10-11PM | FX

John gets an invite to the exclusive Devil's Night Soiree. The scariest part? There are no gift bags.

THURSDAY OCTOBER 29

► The Originals

9-10PM | THE CW

Elijah considers attending a gala thrown by a mysterious group of ancient vampires. It's called the Golden Globes.

► Benders

10-10:30PM | IFC

The hockey team is presented with an intriguing new venture. Then again, most things are more intriguing than hockey.

► The Player

10-11PM | NBC

Here's your weekly reminder that Wesley Snipes has a show and you don't.

► Nathan for You

10-10:30PM | COMEDY CENTRAL

Nathan Fielder can get people to believe in all sorts of stuff, but his show works best when he gets them to believe in themselves. He does just that in tonight's hilarious episode when he gins up an absurd plan to help a local moving company save money. Without spoiling the reveal, let's just say not all fitness gurus are to be trusted. But the highlight is when Fielder reunites with—and argues about the definition of porn with—his surly frenemy from seasons past, private investigator Brian Wolfe. Their banter is priceless—I'm not at all joking when I say they should have their own buddy comedy. **B+**



FRIDAY OCTOBER 30



► I Am Giant: Victor Cruz

9-10PM | SHOWTIME

It can be jarring to see a tall, hulking pro athlete break down and cry, but that's exactly what this documentary on New York Giants wide receiver Victor Cruz offers at its midway point. The scene features Cruz opening up about his rocky relationship with his father—and it's probably the only reason to watch *I Am Giant*. Too much of the rest of the movie plays like an extended career-highlights reel, providing very little new information. Cruz is likable, but unless you're a hardcore Giants fan or aspiring NFL player, you'll probably be too bored to make it past halftime. **C+**

FRIDAY OCTOBER 30 (cont.)



► Exorcism: Live!

9-11PM | DESTINATION AMERICA

Yes, you read that right—it's a *live exorcism*, and it's going to happen at the actual St. Louis house where the events that inspired the movie *The Exorcist* happened back in 1949. The building itself is apparently still possessed, so the Tennessee Wraith Chasers of *Ghost Asylum* plan to locate the spirits with the help of psychic medium Chip Coffey. "There's a history of interactions and negative effects taking place on young children at the house," says TWC's Scott Porter. "We're going to see if we can get some interaction with whatever's still lurking there." And since only a person of the cloth can do the exorcism, they're bringing along a bishop from the Old Catholic Church to perform the rite. But is two hours really enough time to rid a house of demons? Porter admits it'll be a challenge: "These things don't always cooperate on demand."

► Dr. Ken

8:30-9PM | ABC

In a flashback, we see how Dr. Ken messed up his proposal to his wife. Did he pick the wrong Ace of Base song?

Season Premiere

► Grimm

9-10PM | NBC

With his mother beheaded and Juliette dead, Nick's life is thrown into chaos. Um...Happy Halloween?

► Blue Bloods

10-11PM | CBS

When Jamie is caught potentially violating the rules on camera, he gets a stern talking-to from Tom Selleck's mustache.

SATURDAY OCTOBER 31

► Unwrapped 2.0

8-8:30PM | FOOD

Tonight's episode will examine Andes mints, chocolate chip cookies, and cotton candy taffy. By the end, you'll wonder if type 3 diabetes is possible.

Series Debut

► Ash vs Evil Dead

9-10PM | STARZ

In the world of horror, nothing ever really dies—least of all franchises.

► The Last Kingdom

10-11:15PM

BBC AMERICA

A surprising turn of events reunites Uhtred of Bebbanburg with his brother, Ragnar. Their cousin Bob, meanwhile, lies low.

Season Premiere

► The Returned

10-11:05PM | SUNDANCETV

The arty zombie show from France returns, which is scary, because French zombies are way snobbier than American ones.

A TO ZYGM

► Doctor Who

9-10PM | BBC AMERICA

Take cover, mate! Tonight's episode features the return of the shape-shifting Zygon aliens. (The second half of the two-part story airs next week.)



SUNDAY NOVEMBER 1



Season Premiere

► Mike Tyson Mysteries

12:15-12:30AM | ADULT SWIM

The premise of *Mike Tyson Mysteries* sounds like the setup to a hacky joke: The titular former boxing champ joins his adopted daughter, the ghost of the Marquess of Queensberry, and a talking pigeon to help strangers, à la *Scooby-Doo* or *The A-Team*. It's precisely the kind of goofball premise Adult Swim was built to deliver, and the second season of Tyson maintains the rapid-fire joy of the first. The premiere finds the crew trying to fix a car and morphs into a fittingly surreal encounter with a magical being—exactly the sort of thread understood only by an after-midnight brain. **A-** —*Kyle Anderson*

► Madam Secretary

8-9PM | CBS

When the Russian president dies, a scramble for power ensues. "I promise to make Russia great again!" announces leading candidate Donald Trumpov.

► Homeland

9-10PM | SHOWTIME

Carrie Mathison faces her trickiest adversaries yet: graffiti artists!

► CSI: Cyber

10-11PM | CBS

Someone mysteriously takes control of all the networked medical devices at a hospital in Dallas,

which must be the most complicated way ever to watch the Cowboys game.

► Quantico

10-11PM | ABC

Alex receives some help when she tries to hack into an FBI computer. Guest-starring Edward Snowden (not really).



Series Debut

► Breakthrough

9-10PM | NATGEO

Science is the star of this kinetic docuseries from EPs Ron Howard and Brian Grazer. Each episode has a different celeb explore the cutting edge of various fields. In the first, Peter Berg directs and narrates an immersive hour on pandemics, with the 2014 Ebola outbreak as a backdrop. By design, the more graphic scenes can be hard to watch. But the real point is to offer an inside look at the doctors and researchers working to save the world, like superheroes in lab coats. Other episodes feature Angela Bassett on clean water, Paul Giamatti on robotics, and, in a particularly intriguing installment, Howard on aging. As a whole, the series admirably manages to be as interesting as it is educational. **B**

Music

EDITED BY KEVIN O'DONNELL @ODtron

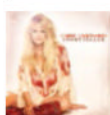
▶ NOTEWORTHY

Gwen Stefani tells EW she's scrapped tracks for her third solo album and started over: "These [new] songs are really natural."

Radiohead's Jonny Greenwood says the band is "reviewing" material for its ninth studio LP and hopes to tour in 2016.



Carrie Underwood



TITLE Storyteller	LABEL 19 Recordings/Arista Nashville
GENRE Country	REVIEW BY Leah Greenblatt @Leahbats

▶ **SHE'S NEVER COMMANDEERED** a VMAs stage to announce her plans to run for president or posed kohl-eyed and coyly topless on the cover of a magazine. There's no tabloid scandal, string of famous exes, or #squadgoals on her résumé. But Carrie Underwood still ranks remarkably high on the very short list of sure things in the music industry—and she's been there for more than a decade, ever since her *American Idol* coronation song, "Inside Your Heaven," debuted at the top of the Hot 100 the same week she took home the fourth-season prize in 2005. (Remember when TV talent shows actually produced stars, not just a parade of disposable hopefuls and new marketing opportunities for their celebrity judges? Anyway, that's a topic for another time.)

Storyteller is Underwood's fifth studio album and will likely be her fifth to bow at No. 1; the lead single, "Smoke Break," has already broken early records at country radio. "Smoke" is supremely well made, aside from the fact that it rhymes "drink" with "drink" in the chorus: a nobody's-perfect anthem with lyrics that land cleanly on the safer side of naughty ("Yeah, and I don't smoke/But sometimes I need a long drag") and speak directly to the ordinary people—hardworking single moms, first-generation college grads—who populate so many of her songs. It's a trick she consistently pulls off, because beneath the awards-show sequins and fancy cosmetics contracts, Underwood still retains an essential part of the sweet Checotah, Okla., farm girl *Idol* viewers watched blossom on stage 10 years ago. Aside from her powerhouse voice, it's possibly the most defining thing about her. Her music is faultlessly personable if not exactly personal—unusual in a genre that

C. FLAIGAN/FILMMAGIC.COM



30 SECONDS OF ADELE IN 30 WORDS

She debuted a snippet on British TV, but it's enough to tell Adele won't stumble: Over spare piano, her warm vocals

Singles Swap

EW recommends songs similar to the ones you already love.

By Leah Greenblatt

LOVE THIS?

FLORENCE + THE MACHINE
"You've Got the Love"

Flo covers Candi Staton's soulful 1986 ode, amplifies the love.



TRY THIS!

KACY HILL "Arm's Length"

Amber-waved Kanye protégée finds her own siren song with lush, slow-build orchestral ballad.



=

BEN HARPER "Forever"

Commitment has no statute of limitations, swears this strummy MVP of the wedding circuit.



SON LITTLE "Lay Down"

Mumford & Sons tourmate offers more devotion, dusts it with sweet Sam Cooke-style vintage soul.



=

OMI "Cheerleader"

Jamaican upstart's breezy reggae tribute to his personal pom-pom girl hit No. 1 in 20 countries.



KRANIUM "Stamina"

Montego Bay native also nails island melodies, but is more PG-13 in the romance department.



=

TOVE LO "Habits (Stay High)"

Stockholm pop starlet goes to the post-breakup dark side, tries to party the pain away.



KILL J "You're Good but I'm Better"

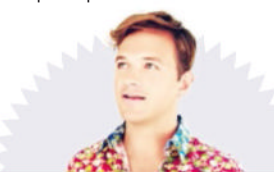
Tove's Nordic neighbor has her own crush issues to work out on this finger-snappy takedown.



=

ST. LUCIA "All Eyes on You"

South African-bred Brooklynite reps his tropical namesake with put-a-palm-tree-on-it anthem.



TEP NO "Swear Like a Sailor"

Toronto producer inhabits his own endless summer on this warm-blooded indie-pop thumper.



=

CARRIE'S BAD BOYS

Men: Can't live with 'em, can always write a song about 'em. Here's the best of the worst.

"BEFORE HE CHEATS" 2005

The punishment her Polo-scented Romeo gets for stepping out? "A Louisville Slugger to both headlights."

"COWBOY CASANOVA" 2009

He's "the devil in disguise/A snake with blue eyes." But also: pretty delicious.

"UNDO IT" 2009

He blew it, put her through it, and now she wants to uh-uh-uh-uh-undo it.

"TWO BLACK CADILLACS" 2012

You say murder; his wife and mistress say justifiable homicide.

"DIRTY LAUNDRY" 2015

"That lipstick on your collar/Well, it ain't my shade of pink." Can't dry-clean this one, dude.

builds superstars in part by deliberately blurring the lines between public and private. Miranda Lambert may not have a rap sheet, but when she sings about baseball bats or kerosene, you believe she knows how to weaponize them both. And if Luke Bryan pounds acai smoothies instead of beer for breakfast, he'll never tell. When Underwood pulls on her thigh-high boots and flirts with bad behavior (see sidebar), as she has on past smashes like "Last Name" and "Good Girl," it usually comes with a wink; she's much more lady than tramp, y'all. And even when she doesn't pen these tales she knows how to sell them, whether she's coolly dismantling a two-timing man on the tart kiss-off "Dirty Laundry," playing Mississippi Bonnie to her Clyde on roadhouse stomper "Choctaw County Affair," or boomeranging back to a bad romance on the fevered "Relapse."

Unlike Nashville's most notable recent defector, Underwood isn't making any sudden Swift-ian shift toward pop. She's always had rock in her DNA—just watch her blazing cover of Guns N' Roses' "Paradise City" on YouTube—and there are plenty of stadium-size guitar riffs here. Jesus also takes the wheel less often, or at least less explicitly, than on her previous releases (even the twangy roof-raiser "Church Bells" contains at least four of the seven deadly sins). *Story* may not tell listeners much about Underwood's inner life, but she's never owed or offered that. She makes good songs sound great, and that's enough. **A-**

THIS ALBUM CONTAINS THE FOLLOWING:

HB HEARTBREAK BANDITS

AR AJAX REFERENCE

HM HARVEST MOONS

C THE WORD CATAWAMPUS

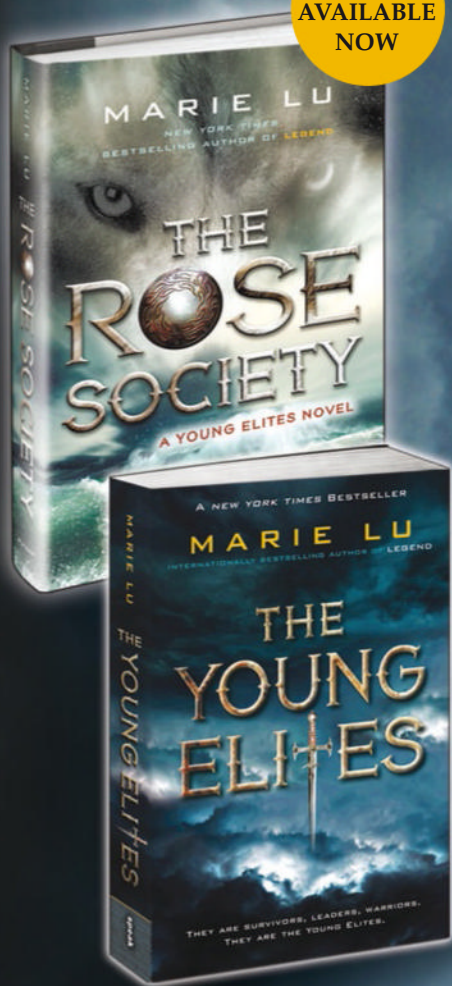
FLORENCE WELCH: SAKURA/WENN.COM; HILL: STEFANIE KEENAN/GETTY IMAGES; HARPER: VINCENTO LOMBARDO/GETTY IMAGES; LITTLE: ANTHONY SAINT JAMES; OMI: LARRY MARANO/GETTY IMAGES; KRANIUM: EARL GIBSON III/WIREIMAGE.COM; LO: CHRIS MCKAY/GETTY IMAGES; KILL J: YMCAY/UG VIA GETTY IMAGES; TEP NO: TOBIAS WANG

envelop an old wound like so much haunting smoke. **A-** —Kyle Anderson

DARTH VADER
VOLDEMORT
MALEFICENT

WITNESS THE
RISE OF A NEW
VILLAIN

BOOK 2
AVAILABLE
NOW



NEW FROM
BESTSELLING
AUTHOR OF *LEGEND*
MARIE LU



The Secret History of a-ha's Iconic Video “Take on Me”

Thirty years ago this month, the Norwegian pop group topped the charts with their irresistible synth-pop gem—and revolutionized music videos. In honor of a-ha's anniversary, guitarist and songwriter Paul Waaktaar-Savoy looks back on working with famed music-video director Steve Barron and watching the song go to No. 1. By Madison Vain

▶ **“Take on Me” wasn’t a smash out of the gate.**

The band released a less slick version in 1984 but redid the tune after it proved to be a commercial flop. And despite releasing a revised rendition in 1985, Waaktaar-Savoy says, “it took, like, four months to reach number one in America. And it felt like years. Every week it would go up a spot, up three spots.... It would pick up, then slow down. [It] was a whole process.”

▶ **The music video took months to make.**

The group teamed up with director Steve Barron, who helmed Michael Jackson’s “Billie Jean,” for a short-form piece that mixed live action with rotoscoping illustration—never before used in a music video. “It was a dream to work with talent like that,” Waaktaar-Savoy says of Barron. “Normally, videos took a week of shooting in a hangar. But for this, we did a whole day that was only to make the comic magazine. Then four months spent doing hand-drawn drawings. It was very thorough stuff.” That might be an understatement: Illustrator Mike

Patterson came up with more than 3,000 sketches for the final clip.

▶ **“Take on Me” is a pop culture touchstone—and a-ha couldn’t care less.**

Waaktaar-Savoy admits that these days he rarely sees the video, which scored six MTV Moonmen in 1986. “Most of the time, you see a commercial and someone is spoofing it,” he says of send-ups featured on *Family Guy*, in a Volkswagen commercial, and more. “I didn’t even know it was the 30th anniversary of the song!”

▶ **The female star of the clip was more than a video vixen.**

Actress Buntz Bailey, who played singer Morten Harket’s love interest, went on to star in the band’s follow-up video, “The Sun Always Shines on T.V.,” and had a real-life romance with Harket.

▶ **The band is still taking on the world.**

Despite a farewell tour in 2010, a-ha released a 2015 album, *Cast in Steel*, and are touring next year. “If we love it, then we will do more,” Waaktaar-Savoy says. “It’s nice to feel that we can take any turn we want.”





The 5 Bands That Add Up To 5 Seconds of Summer

They're not just a boy band: With their killer second album, *Sounds Good Feels Good*, out now, the Australian pop-punk act—Ashton Irwin, Calum Hood, Luke Hemmings, and Michael Clifford—reveal their biggest influences. **By Kyle Anderson**



1

Green Day

Of the many bands 5SOS worship, they can all agree on the most successful pop-punk group of all time. "They didn't take themselves too seriously," says Irwin of frontman Billie Joe Armstrong, bassist Mike Dirnt, and drummer Tré Cool. "But they [came] from a tough upbringing, and that appealed to a guy like me. I felt like I could relate to their music when I was younger, and I still can now. That's the mark of a great band."



2

Metallica

5SOS' crunchier guitars on *Sounds Good Feels Good* were inspired by Clifford and Hemmings' obsession with the metal gods. "I was definitely that guy at school who would wear a Metallica shirt and be like, 'Do you like Metallica?'" explains Clifford. "And if you said no I'd be like, 'Well, then, you suck!'"



3

My Chemical Romance

The band's interest in the overall aesthetic of a release (from cover art to music videos) comes from their emo heroes. "My Chemical Romance are my favorite band," says Clifford. "[Their 2010 record] *Danger Days* wasn't just an album. People who listened to it really delved deeper into the music and the band. That's something we really wanted to do with our album. We're putting up this artwork in a bunch of different cities. The art is really special to us and our fans really like it."



4

blink-182

Sounds Good is packed with sharp tales of punk-rock love and loss ("Jet Black Heart"), and the group's focus on storytelling comes from an unlikely source. "It's classic blink-182," says Hemmings, who adds that 5SOS' hit single "She's Kinda Hot" has depth. "We get asked what girl is actually kind of hot, and it's actually not even about a girl, really."



5

Good Charlotte

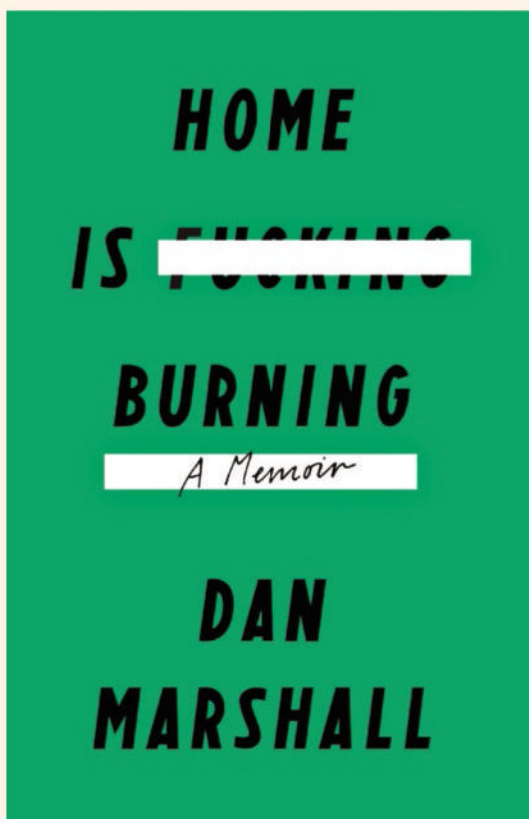
5SOS don't just like Charlotte founders Joel and Benji Madden, they're also in business together: The brothers collaborated on both of the band's releases. "My first gig and my first poster on my wall was Good Charlotte," says Hemmings. "I saw them on stage in Sydney when I was 13 and thought, 'These guys look f---ing awesome. I want to do that.' We really picked their brains. We learned everything we could and wrote the best songs we could with them. They're a huge part of this album."

Books

EDITED BY **TINA JORDAN** @EWTinaJordan

▶ BETWEEN THE LINES

Grand Central Publishing snapped up an unconventional memoir from legendary director **David Lynch** called *Life & Work*. **J.K. Rowling** revealed she has a favorite chapter: “The Forest Again” from *Harry Potter and the Deathly Hallows*



the news that his father had been diagnosed with ALS. It would be fair to describe Marshall’s reaction to the bombshell as not entirely selfless. “This news meant we might lose the guy who made our lives as awesome as they were,” he writes in *Home Is Burning*, recalling his first thoughts about how his father’s illness would affect the family. “It might mean no more time-shares in Palm Desert. It was a scary thought.” This self-damning reminiscence appears early in Marshall’s story of how he

relocated from L.A. to his family’s home in Salt Lake City so he could help nurse both his father and his cancer-stricken mother—and it is far from the last time he points out his own inadequacies. Indeed, “nurse” doesn’t seem quite the correct word to use here, given the levels of reluctance, squeamishness, and near-patricidal ineptitude the first-time author brought to the task.

What keeps you on Marshall’s side is his black sense of humor as he anthropomorphizes the alarm on his father’s respirator (“BEEP. BEEP. BEEP. F---ing do something or your dad will die”) or recalls the phrases he mischievously programmed into Marshall Sr.’s communication device (“Boy, I could use a bl-- job.” “There’s a knife downstairs. Please kill me.”). It is also obvious that Marshall deeply loves his increasingly incapacitated dad, even when he has to do things like wash “the place where my life had started with a triumphant orgasm some twenty-four years earlier.”

The author does push the boundaries of taste—and is, at times, unwinningly keen to throw other family members under a succession of buses—but *Home Is Burning* should act as a funny, reassuring tonic to anyone who has had cause to doubt their own caring abilities. Which is to say: *everyone*. **B+ E C A**

“
A FUNNY,
REASSURING
TONIC TO
ANYONE WHO
HAS HAD
CAUSE TO
DOUBT THEIR
OWN CARING
ABILITIES.
WHICH IS
TO SAY:
EVERYONE.”

Home Is Burning



BY
Dan Marshall

PAGES
301

GENRE
Memoir

REVIEW BY
Clark Collis @ClarkCollis



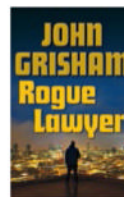
IN THE FALL of 2006, Dan Marshall and his girlfriend were spending some booze-assisted quality time by the pool of the Palm Desert Marriott—where the Marshall family had a time-share—when his parents called with

OPENING LINE “‘I f---ing love it here,’ I said like a spoiled white a--hole as I looked up at the cloudless sky, seeing only palm trees against the perfect blue.”

KEY **E** = E-BOOK **C** = CD **A** = AUDIBLE

John Grisham

To celebrate the publication of his 28th novel, **Rogue Lawyer**, the legal-thriller maestro took our cheeky book questionnaire



My favorite childhood book

As a small child I can remember reading and rereading Dr. Seuss. When I was about 10, I read **1** *Emil and the Detectives* many times. Then I discovered Tom Sawyer and Huck Finn, and I've been reading Mark Twain ever since.

The book I enjoyed most in school

There is a state law in Mississippi that requires every high school English teacher to cram Faulkner down the throats of all 11th graders. While we were floundering,

a teacher allowed us to read something far clearer, something we could actually enjoy: **2** *The Grapes of Wrath*. I fell in love with JoŠ Steinbeck.

A book that cemented me as a writer

When I was struggling to finish my first novel in 1987, Scott Turow published **3** *Presumed Innocent*. It was a blockbuster, and Scott was the newest literary star. I can't say I felt cemented, but the book certainly motivated me to finish *A Time to Kill*.

The classics I'm embarrassed to say I've never read

There are so many, but I'm not really that embarrassed. *Moby-Dick*, *Ulysses*, *Crime and Punishment*, to name a few. But at least I've tried. I'll give almost any book 100 pages, especially a classic, before I fling it across the room.

The books I've read over and over again

There are three, actually. I mentioned *The Grapes of Wrath*. I reread JoŠ le Carré's **4** *The Little Drummer Girl* every five years or so, just to remind myself

what brilliant suspense sounds like. And I've read William Styron's **5** *Sophie's Choice* at least five times in the past 25 years.

A book I've pretended to have read

The Sound and the Fury. I've pretended twice, once in high school (see response to question No. 2) and once after being challenged by a Faulkner scholar at Ole Miss. Neither worked.

A movie adaptation I loved

Three Days of the Condor. I saw the movie when it came out 40 years ago and loved it. Years later I read the book and enjoyed it, too, though it is quite different from the movie. It's one of those rare times when the adaptation improves on the novel.

The best adaptation of one of my own novels

The Rainmaker. Francis Ford Coppola wrote and directed the movie, and he was determined to stick to the novel.

The time I bought my own book

Once I was out of town and headed to a fund-raiser. I had



1



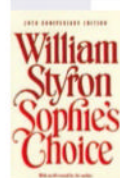
2



3



4



5

promised a few books for door prizes. My latest novel had just been published, and Doubleday's marketing plan was hitting on all cylinders. It was a large store, a chain, and the entire front of the store was covered with displays, stacks of my books, even my mug smiling from floor to ceiling. I bought eight copies, paid with a credit card, and the clerk never said a word, never looked up. Actually, I was relieved and laughed all the way to my car.

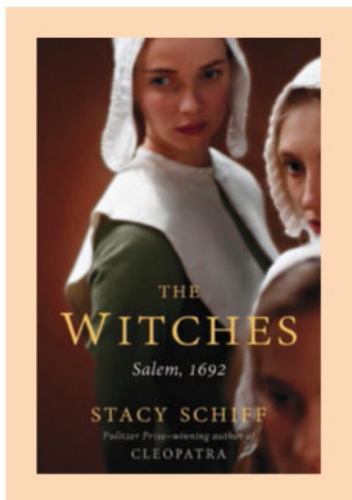
Do I ever read my own books after they come out?

Almost never. By the time a book is published I'm really tired of it, tired of the story, and I'm already working on something else. Twice I've made the mistake of reading my books for the audio editions—*Bleachers* and *Ford County*—and have no plans to do that again. The stuff just seems old and stale to me by then.

What I'm reading now

Go Set a Watchman, by Harper Lee, and *The Sound and the Fury*, by William Faulkner (just kidding).





The Witches

BY Stacy Schiff | PAGES 417 | GENRE Nonfiction

REVIEW BY Isabella Biedenbarn @isabella324

SINCE THE PURITANS, full of shame, did their best to obliterate all records of the 1692 Salem witch trials, the true story of what happened has been hijacked and twisted, most notably by Arthur Miller in his 1953 play *The Crucible*. The Pulitzer-winning Schiff, whose most recent book was *Cleopatra*, takes it upon herself to separate the truth from rumor (for instance, no one was actually burned at the stake in Salem), which is a pretty daunting task since the alleged acts of witchcraft had little basis in reality. The true story, though, of girls convulsing in the courtroom and accusing their neighbors of bewitching them, of husbands accusing wives, of a child younger than 6 having her mother hanged, is almost too painful to believe.

Schiff is a masterful researcher, and the fact that she is able to conjure this world vividly enough to induce goose bumps is impressive. She makes concrete the suffocating, terrifying Puritan environment, in which everyone feared eternal damnation, women had no way of expressing themselves, and Native Americans or the French could launch attacks at any time. But partly because the witch trials themselves were repetitive and convoluted, the amount of detail Schiff has been able to resurrect weighs down the middle of the book. Through no fault of hers, it can be difficult to keep track of characters, given the dizzying volume of accusations, confessions, and overlap between the two (fortunately, there's a handy cast list). Still, her surprisingly sympathetic analysis shines as she searches for the true causes of this mass hysteria. **B+ E C A**

Kevin Costner's Novel Adventure



... **TALES OF** swash-buckling intrigue by greats like Robert Louis Stevenson and Rudyard Kipling instilled a love of storytelling in generations of young readers, yet somewhere along the way, those kinds of grand escapades vanished from children's bookshelves and into thin air like genies returning to their lamps. But now three unlikely heroes are making a bold bet that ancient legends and globe-trotting good guys still have a place in kids' hearts.

The first volume of *The Explorers Guild*, by Jon Baird and Kevin Costner (yes, that Kevin Costner), is a 750-page love letter to those adventures of old that follows a secret group of men and women known as the Explorers Guild as they search for the ancient lost city of Shambhala.

There's a reason for the heft: all the pictures. It is packed with illustrated comic panels by Rick Ross (no, not that Rick Ross) and broken into five distinct books. In older yarns like Kipling's, "somewhere in the middle of them, you'd see pictures," Costner says. "I just remember thinking, 'Wow, what a tease that is!' I had to force myself not to jump to the middle of these books to see the pictures that would fire my imagination."

Costner, who's new to the literary world, first came aboard the project eight years ago as a sort of editorial director—providing suggestions for characters and story lines—after meeting with Baird about his original idea. Together they meant to pitch the concept as a multiplatform series that could cross over into film and

possibly television, going so far as to produce a test reel of animation. Eventually they decided to focus on the story as a book, and they found Ross—who drew every illustration himself—through an ad on Craigslist.

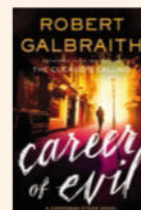
Ignoring the movie potential for *The Explorers Guild* meant that Baird and Costner could tell the tale exactly as they wanted, in the vein of the traditions they missed. "We thought if we could blow a little of the dust off of those stories, people would see them the way we do and what's really great about them: the exotic locales, the romance, the riddles, and mysteries with this overarching quest," Baird says. "That really holds up."

Labeling an already massive book as volume 1 carries the promise that there is even more to come, but after nearly a decade of work, Costner, Baird, and Ross are looking forward to a break. "There has to be a bit of rest," Costner says. "And I think the wives are really glad that this s---s going to be out of the living room now."

The actor has joined forces with Jon Baird and Rick Ross to create *The Explorers Guild*, an illustrated novel that's a paean to old-fashioned tales of dashing, daredevilish derring-do. **By Kevin P. Sullivan**

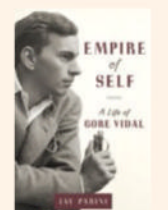


QUICK TAKES



Career of Evil
ROBERT GALBRAITH
Mystery

The bloodiest book yet in J.K. Rowling's pseudonymous new series finds private detective Cormoran Strike and his secretary-turned-partner, Robin Ellacott, investigating an enigmatic package sent to their office: a woman's severed leg. Strike and Robin are at their witty, diffident best as they try to track down the person capable of such brutality while simultaneously grappling with their messy lives and increasingly complicated relationship. There are chapters told from the killer's point of view, too, which are particularly nasty. The result is a fiendishly plotted, gruesomely entertaining tale. **B+** —*Devan Coggan* **E C A**



Empire of Self
JAY PARINI
Biography

Gore Vidal always wanted to be considered a novelist foremost, but he was just too good at too many other roles: essayist, memoirist, playwright, television fixture, bon vivant, and among the last of a dying breed of American intellectuals. Parini, a friend during Vidal's final decades, pulls no punches in this posthumous biography, admiring Vidal from a distance but scrutinizing him up close. One senses that Vidal's overstuffed life might have been more fun to live than read about—the book can be as name-droppy as its subject notoriously was—but Parini finds the man beneath the accomplishments. **B+** —*Keith Staskiewicz* **E C A**

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, MARCH, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. ELLIE DUQUE, PUBLISHER; JEFF BARSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: \$49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 4010178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M9W 3H6. GST #R123076720. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 52120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2015 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦



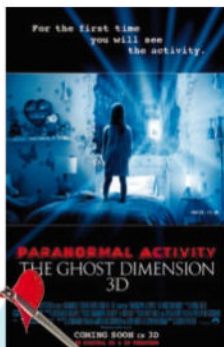
The Bullseye



America's Next Top Model canceled! Smize though your heart is breaking.



Rita Ora reportedly wants to remake "Lady Marmalade" with Miley, Iggy, and Charli. Voulez-vous jump off a bridge avec moi?



We hear a ghost shuts two doors at once in this one.



ABC is adapting My Best Friend's Wedding into a TV show. We said a little prayer and it worked!



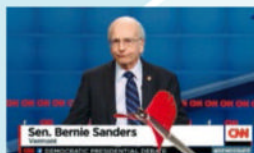
Ryan Seacrest is producing a new show called Squad Goals. Guess what's already not on our DVR goals?



Potential Die Hard prequel may follow young John McClane. Here he is after hearing the news.



Call us the Wicked Bullseye of the East because these Wiz costumes have killed us.



Larry David as Bernie Sanders for president!



Girl, you should be our (Crazy Ex-) Girlfriend.

How do we feel about anointing pop co-princesses?

The new Star Wars trailer is so beautiful, you'd think it was the halcyon forest moon of Endor! LOL!



And on the sixth day Alicia Florrick created scruff, and it was Good.



Oops, we already ruined our Outlander activity book by coloring outside the abs.



Netflix in talks to revive Gilmore Girls—and then the rest of the country.



Fargo's Bokeem Woodbine: the best style since Shaft and the best name since, well, his.



Miley Cyrus twerks near Star of David at James Franco's charity bar mitzvah. Don't worry, Rabbi Jeff Goldblum was cool with it.



The Mummy reboot may star a female mummy. Sadly, the studio will let her wrap in only 78 percent as many bandages.



Charlize Theron almost starred in Showgirls. That means Elizabeth Berkley WOULD HAVE WON AN OSCAR BY NOW.



Truth Be Told, we expected more from Zack Morris. Not an Oscar necessarily, but more...

CHARLI XCX: JOSEPH OKPARI/WIREIMAGE.COM; IGGY AZALEA: BRENDON THORNE/GETTY IMAGES; MILEY CYRUS: THEO WARGO/GETTY IMAGES; RITA ORA: JOHAN SHEARER/GETTY IMAGES; SEACREST: DDP/SP/PL/GETTY IMAGES; DEMI LOVATO: KEVIN MAZUR/WIREIMAGE.COM; SILENA GOMEZ: CHRISTOPHER POLK/GETTY IMAGES; THE GOOD WIFE: DAVID M. RUSSELL/CS; GILMORE GIRLS: FRANK OCKENFELS; FARGO: CHRIS LANGE/EX; TRUTH BE TOLD: COLLEEN HAYES/ABC; SHOWGIRLS: MORRIS CLOSE; THE WOMAN: PHOTOEST; CYRUS: RANDY SHOOKSHIRE/GETTY IMAGES; CRAZY EX-GIRLFRIEND: EDDY CHEN/ABC; THE WIZ: KWAKU ALSTON/ABC; MY BEST FRIEND'S WEDDING: EVERETT COLLECTION

THIS SEASON THEY'LL NEED EVERY TRICK IN THE BOOK



THE LIBRARIANS

NOVEMBER 1 SUNDAYS 8/7c

TM & © 2015 Turner Entertainment Networks, Inc. A Time Warner Company. All Rights Reserved.

AGENT X

ONE MAN AGAINST ALL ENEMIES



NEW SERIES
NOV 8
SUNDAYS 9/8C

